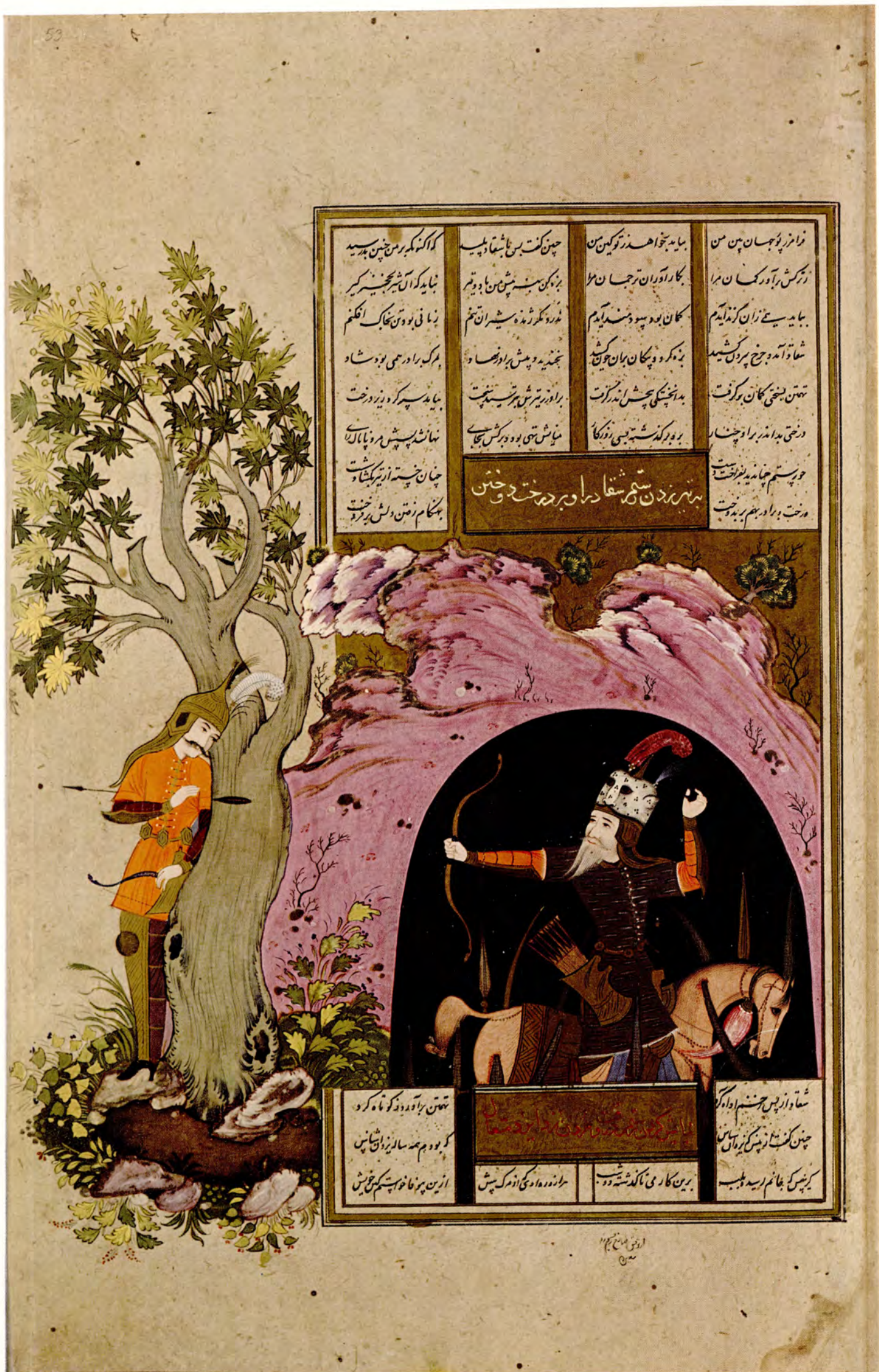


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A CATALOGUE OF THE
PERSIAN MANUSCRIPTS AND
MINIATURES



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A CATALOGUE OF THE
PERSIAN MANUSCRIPTS AND
MINIATURES

VOLUME III • MSS. 221-398

BY

A. J. ARBERRY, B. W. ROBINSON, the late E. BLOCHET
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INTRODUCTION

THIS volume completes the catalogue of Sir Chester Beatty's remarkably fine and choice collection of Persian manuscripts and miniatures, assembled with great patience and discrimination over a period of many years and comprising many splendid masterpieces of painting and illumination, noble expressions of the artistic genius of Iran. The collection is representative of all the great schools which flourished under princely patronage during half a millennium, from the 14th down to the 19th century. Included in the brilliantly colourful array are not a few unique copies of books otherwise lost, in particular in the section from 301 onwards.

The period covered by this volume begins at the middle of the 16th century, when the Safavid empire was still rising towards its fullest glory under 'Abbās the Great. It concludes with the latter years of Qajar rule, which witnessed a remarkable if all too short-lived renaissance of the arts of the book, following the disorders of the 18th century. Amongst the many volumes containing miniatures, attention is especially invited to Nos. 221, calligraphed by Shāh Maḥmūd al-Nīsābūrī (who also transcribed Nos. 227, 232, 342, and 346) and in all probability illustrated by the master Sulṭān Muḥammad; 236, adorned by the brush of an unknown artist of the school of Āqā Rizā; 242, a small collection of miniatures including probably work by Muḥammadi and Āqā Rizā; 250, a copy of the *Būstān* containing two very fine examples of the Isfahan school; 253, which illustrates splendidly the school of Shiraz; 265, in which work of Mu'in Muṣavvir is to be found; 268, superbly illustrated by Muḥammad Qāsim; 270, a copy of the *Shāh-nāmah* comprising twenty-one signed miniatures by Mu'in Muṣavvir; 277, a fragment of a copy of the *Shāh-nāmah* almost certainly made for Shāh 'Abbās the Great to which Āqā Rizā contributed four paintings; 293, ten unusually large miniatures from a noble and famous copy of the *Khāvar-nāmah*, now dispersed on both sides of the Atlantic; and 299, a copy of the *Divān* of Ḥāfiẓ compiled about 1650 which contains no fewer than 490 tinted drawings of the Isfahan school, very probably the work of Muḥammad Qāsim and Muḥammad Yūsuf.

Whilst it is the art of miniature painting that makes the greater appeal to Western taste, it should not be forgotten that calligraphy has always been accounted the queen of skills in Iran. Almost all the manuscripts described in this volume are finely calligraphed; Nos. 225, 248, 284, 285, 286, 355, 365, 366, 377, 386, and 393 are albums or separate collections of calligraphic specimens, most of them very splendidly illuminated, which include the work of almost all the masters of the pen.

Amongst unique or extremely rare copies of important texts, mention may be made of Nos. 301 (a fine copy of a very early and otherwise unknown epic poem), 303 (a copy of the *Rubā'iyyāt* of 'Umar Khayyām dated 658 = 1259-60), 308, 311, 317, 324 (which includes a long poem, now discovered for the first time, composed by the Muzaffarid ruler Shāh Shujā'), 327 and 335.

Finally, this section of the catalogue includes a number of 'royal' manuscripts. Mention has been made already of No. 277, most likely compiled to give pleasure to Shāh 'Abbās. The same great ruler and patron of the arts once owned No. 257, which

afterwards passed into the possession of the Mughal emperor Akbar and thereafter delighted Jahāngīr and Shāh Jahān who both inscribed notes on the fly-leaf. No. 272, a copy of the *Gulistān*, was made for the Safavid Shāh Ṣafī. No. 280, an exquisite transcription of Jāmī's *Lavā'ih*, likewise once adorned the library of Jahāngīr.

A. J. ARBERRY.

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BŪSTĀN

DATED 958 (1551)

A manuscript of Sa'di's Būstān

MEASUREMENTS, ETC. 25.2 × 16.2 cm.; the written surface measures 12.2 × 6.8 cm.; 2 columns of 12 lines; 193 folios.

WRITING AND PAPER. The writing is an elegant *Nasta'liq* enclosed within gold and coloured rulings. The gold-sprinkled paper is of a deep ivory tone, polished and firm and set within margins of thicker gold-sprinkled paper of various shades and marbled paper.

BINDING. The outside of the damaged cover, which lacks the traditional ornamentation usually found in *Sūkhtah* bindings of this type, is of brown leather with gilt panels and borders enclosing stamped designs; the inside is of reddish-brown leather with a gilt central medallion with two pendants, gilt corners, and panelled border, containing stamped floral ornament.

DATE AND SCRIBE. The manuscript was compiled in Mashad by Shāh Maḥmūd al-Nīsābūrī, who has dated it in the first decade of Rajab 958 (5-14 July 1551).

ILLUMINATION AND ILLUSTRATIONS. The *shamsah* or rosette on fol. 1b has been inserted in the manuscript towards 1650 to replace a faded one. Above it is a decorated inscription stating that the manuscript is in the writing of the famous Shāh Maḥmūd Zarrīn-qalam ('Golden Pen'). On foll. 1b-2 is a fine frontispiece in lapis, gold and black with floral ornament in red and other tints. The six unfinished miniatures, still in the state of line drawings, have been attributed to Sulṭān Muḥammad, and six blank spaces have been left for further pictures. The quality of these drawings is of the highest, and the attribution is quite possible. They probably date from within a few years of the completion of the text. The subjects of the miniatures in the present manuscript are as follows:

(1) Fol. 11b. A saint astride a lion in a rocky landscape is holding a serpent as if it were a whip; a man under a tree asks him the meaning of this strange action.

(2) Fol. 19b. A prince on horseback, falcon on wrist, in a rocky landscape; a servant is holding his horse's head. There is the beginning of some painting in the shape of touches of gold on the sky and on the horse's saddle and saddle-cloth. The draughtsmanship cannot compare with the Chinese.

(3) Fol. 42. A prince seated at the foot of some rocks before a dervish wearing a hat like a topee; one servant is holding the prince's falcon, another his horse; a fox is chasing another in the foreground.

(4) Fol. 71b. The famous Arab, Ḥātim of Ṭai, with the envoy of the Emperor of Rūm, sent with two companions to demand Ḥātim's best horse.

(5) Fol. 84*b*. A beggar, enamoured of the king's daughter, approaches her horse and kisses her foot; there is a rocky landscape.

(6) Fol. 173*b*. A prince, seated on a carpet near a tree, listening to music in the company of young people; behind him stands a man holding a book, before him another, grasping his leg. This is a poor version of the second anecdote, in the ninth chapter of the *Būstān*, of an old man bemoaning to Sa'dī and his friends the trials of old age.

[E. B. and B. W. R.]

222

FOUR POEMS OF NIZĀMĪ

DATED 959 (1552)

A manuscript of four of the poems composing Nizāmī's Khamsah

SUBJECT AND ARRANGEMENT. This manuscript, which is in complete disorder, comprises four *maṣnavī* poems by Nizāmī, viz. *Haft Paikar* (fol. 1*b*), *Khusrau u Shirin* (fol. 16*b*), *Lailā u Majnūn* (fol. 114*b*), and *Sikandar-nāmah* (fol. 233*b*).

MEASUREMENTS, ETC. 32.7 × 21.6 cm.; the written surface measures 18.6 × 10.2 cm.; 4 columns of 20 lines; 343 folios.

WRITING AND PAPER. The writing is an elegant *Nasta'liq* enclosed between gold and coloured rulings. The gold-sprinkled paper is of a deep ivory tone, polished and firm and relaid throughout within modern margins.

BINDING. The modern cover is of salmon morocco with a flap.

DATE AND SCRIBE. According to the colophon on fol. 343 the copy was made by Muḥammad Qāsim al-Ḥasanī, who completed the work within the first ten days of Ṣafar 959 (between 28 January and 6 February 1552).

ILLUMINATION AND ILLUSTRATIONS. On foll. 1*b*-2, 16*b*-17, 114*b*-115, and 237*b*-238 are double-page frontispieces sumptuously illuminated in lapis and gold of two tints, with floral ornament in white, yellow, and red and stylized Chinese cloud forms in gold and colour, embodying the opening verses of the four poems. On foll. 15*b* and 16 are two eight-pointed rosettes or *shamsahs* in lapis and gold of two tints, on foll. 113*b* and 114 two lozenge-shaped cartouches of similar style, on foll. 236*b* and 237 two twelve-pointed rosettes or *shamsahs* illuminated in lapis and gold of two tints and other colours, on foll. 236 and 343 ornamented colophons.

The twenty-eight miniatures are in a style directly derived from the Turkman style practised at Shiraz and elsewhere in the latter part of the 15th century. The colour-scheme and some details of drawing and composition make it probable that they were executed in Turkey. The choice of subjects and their presentation corresponds closely with a number of Persian copies of Nizāmī's *Khamsah* illustrated between fifty and seventy years earlier with miniatures in the Turkman style.

[E. B. and B. W. R.]

223

DĪVĀN OF ĀṢAFĪ

DATED 959 (1552)

A manuscript of the Divān of Āṣafī

SUBJECT AND ARRANGEMENT. This copy of the *Divān* of Āṣafī ibn Muqīm al-Dīn Ni'mat Allāh Kuhistānī, who died, according to the best authorities, in the month of Sha'bān 923 (August 1517), consists of his *ghazals* arranged in alphabetical order of rhyming, followed (fol. 113b) by a few quatrains. For other copies see Ethé, *India Office Catalogue*, i, col. 775, no. 1393.

MEASUREMENTS, ETC. 18.3 × 11.8 cm.; the written surface measures 8.8 × 4.7 cm.; 2 horizontal, 2 vertical, and 4 oblique lines; 117 folios.

WRITING AND PAPER. The writing is a small *Nasta'liq* enclosed between gold and coloured rulings. The gold-sprinkled paper is polished and thin, and is set within margins of thick gold-sprinkled red, pink, blue, green, yellow, and marbled paper.

BINDING. On the outside of the late 17th- or early 18th-century lacquer cover is an unusual floral design in red, brown, and gold; the inside is of red-spotted paper ornamented with floral motifs in green and gold. There is a brown leather back.

DATE AND SCRIBE. The manuscript was copied by an unknown scribe; the colophon is dated Rabi' II 959 (March 1552).

ILLUMINATION. On fol. 1b is a splendid '*unvān*' of Timurid type illuminated in lapis and gold and surmounted by a black border below a lapis and gold one. On each page are four floral 'corners' in gold and colour. [E. B. and A. J. A.]

224

MAKHZAN AL-ASRĀR

CIRCA 1550

A manuscript of Nizāmī's Makhzan al-Asrār

SUBJECT AND ARRANGEMENT. This manuscript of the first of Nizāmī's five poems originally formed the first part of a complete copy of the *Khamsah*.

MEASUREMENTS, ETC. 19.4 × 12.8 cm.; the written surface measures 12.5 × 6.8 cm.; 4 columns of 25 lines; 22 folios.

WRITING AND PAPER. The writing is a small calligraphic *Nasta'liq*, the headings being in coloured *Ṣulṣ* on gold within florally decorated blue panels; the whole is enclosed in gilt and blue rules. The paper is thin and polished.

BINDING. The lacquer binding is ornamented without and within with all-over symmetrical flower and leaf patterns in gold, enclosed in borders of harmonious design.

DATE AND SCRIBE. The manuscript is unsigned and undated, but was compiled towards 1550.

ILLUMINATION AND ILLUSTRATION. There is a sumptuously intricate illuminated double title-page in the metropolitan style of the mid-16th century; sub-headings are fully illuminated throughout, and there is one folio (21) where alternate lines of text on both recto and verso are written diagonally, the resulting triangular spaces being filled with illuminated ornament.

There is one miniature painting, on fol. 7, representing Nūshīrvān and his Vizier listening to the owls in the ruined village. On the white plaster wall of one of the dilapidated buildings several *graffiti* are shown, one of which includes the date *Dhū'l-Hijjah 96*, no doubt intended for 960 (1553), which may be taken as the date of the miniature. It is an exquisite work, meticulously executed on a small scale in the best court style of the time.

[A. J. A. and B. W. R.]

225

CALLIGRAPHY

FROM CIRCA 1555

An album of calligraphic specimens

SUBJECT AND ARRANGEMENT. This album contains calligraphic specimens of *Naskh* and *Nasta'liq*, executed by various scribes during the 16th and 17th centuries.

MEASUREMENTS, ETC. 39.2 × 26.8 cm.; 16 folios.

ILLUMINATION AND ILLUSTRATION. The album begins with a lightly tinted drawing of excellent quality representing, in a landscape dominated by a large tree, a heron brought down by a hawk, watched by a brace of foxes and a partridge on the horizon, and a monkey in the tree. The style of the drawing indicates a date in the third quarter of the 16th century. Near the roots of the tree is a minutely written attribution to Bihzād, which need not be taken seriously.

Most of the calligraphy is in Arabic, and signed by either Muḥammad Riṣā or Zain al-Dīn 'Alī 'at Hyderabad', and one of the latter's pages is dated 1014 (1605). But there are also pages, sometimes of Persian *Nasta'liq*, signed by Sultān 'Alī, Ḥājjī 'Abdallāh 'at Hyderabad', Mālik al-Dailamī 'at Nakhchawan' 961 (1554), 'Imād al-Ḥasanī, and Muḥammad al-Shīrāzī, as well as one page of *découpé* work.

[B. W. R.]

KHAMSAH OF AMĪR KHUSRAU

DATED 963-4 (1556-7)

A manuscript of the first three of the Khamsah of Amīr Khusrau of Delhi

SUBJECT AND ARRANGEMENT. For another copy in this collection see no. 163 above. The three *maṣnavī* poems are given in their usual order: the *Matla' al-Anvār* on fol. 1b (completed in Ramazān 963 (July-August 1556)), the *Shīrīn u Khusrau* on fol. 50b (completed in Muḥarram 964 (November 1556)), the *Majnūn u Lailā* on fol. 103b (completed in Jumādā I 964 (March 1557)).

MEASUREMENTS, ETC. 28.7 × 18.5 cm.; the written surface measures 17.6 × 9.9 cm.; 19 lines in 4 columns; 146 folios.

WRITING AND PAPER. The writing is a small calligraphic *Nasta'liq*, the headings being in gilt *Ṣulṣ*, enclosed in black and gilt rules; the script on the illustrated pages is by a different hand from that of the rest of the volume, and these pages are superfluous to the present manuscript and have been transferred from another, a Nizāmī volume of an earlier date. The gold-sprinkled paper is polished and thin, and is set within margins of a lighter tone.

BINDING. The elaborate outer cover of dark-red leather is ornamented with a centre medallion with pendants, corners, and surrounds in filigree gilt upon a blue ground, relieved with green silk; there are gilt margins and friezes; the flap is similarly ornamented; the inner cover of black leather has a gilt centre medallion, pendants, corners, and frieze.

DATE AND SCRIBE. This copy was made between Ramazān 963 (July-August 1556) and Jumādā I 964 (March 1557) by Muḥammad Ḥusain.

ILLUMINATION AND ILLUSTRATIONS. Foll. 1b and 2 are elaborately illuminated in blue, black, gold, and colours, the text being in two columns flanked by rectangles, with broader rectangles above and below, within a narrow black margin; outside this is a broader margin of blue and gold; the whole is richly ornamented with a variety of geometrical and floral patterns.

On foll. 50b and 103b are well-executed *'unvans* in blue, gold, and colours, with some black. All these illuminations are in the style of Khurasan.

The inserted pages, containing the illustrations, are in some cases embellished with decorative headings and triangular ornament between the obliquely written portions of the text.

The miniatures are all in the 16th-century style of Shiraz, the Safavi *kulāh* appearing in several illustrations. It is possible that all but the last two came originally from the same manuscript.

The subjects are as follows:

- (1) Fol. 5. Elias and Khizr at the Water of Life. *c.* 1560.
- (2) Fol. 20*b*. A battle scene. *c.* 1560.
- (3) Fol. 38. Shīrīn, on a palace roof, looking down on Khusrau, who is arriving on horseback. *c.* 1560.
- (4) Fol. 60*b*. Khusrau discovers Shīrīn bathing. Khusrau is drawn larger than the other figures. *c.* 1560.
- (5) Fol. 87*b*. Lailā, with her maidens, seated in a garden pavilion. *c.* 1560.
- (6) Fol. 99*b*. Sikandar and the dying Dārā. *c.* 1560.
- (7) Fol. 110. Sikandar and the sleeping congregation. All the figures are drawn very small. *c.* 1575; may perhaps be Turkish work.
- (8) Fol. 124. Khusrau Parvīz accused before his father. *c.* 1520.

[A. J. A. and B. W. R.]

227

ARBA'ŪN ḤADĪS

DATED 964 (1557)

A collection of the Arabic Arba'ūn Ḥadīs, or Forty Traditions, of Muḥammad, with the paraphrase into Persian quatrains composed by Fāmī in 886 (1481)

SUBJECT. For other copies of this well-known work see Ethé, *India Office Catalogue*, i, col. 762, no. 1357 (2), and no. 172 above.

MEASUREMENTS, ETC. 17.8 × 11.4 cm.; the written surface measures 12.5 × 6.8 cm.; 3 lines of large script between panels of 4 lines of small oblique script; 9 folios.

WRITING AND PAPER. The writing on each page consists of three lines of Arabic text in large horizontal *Nasta'liq* and four of Persian paraphrase in small and elegant oblique *Nasta'liq*. The paper, with gold-sprinkled panels, is polished and set within gold-sprinkled margins.

BINDING. The outside of the plum-coloured leather cover has a central medallion with two pendants and corners containing a stamped floral design; the more ornate inside cover is of plum-coloured leather with a central medallion of octagonal outline and two pendants and corners ornamented in brown leather lacework on a lapis ground. The edges of the cover are repaired with tooled red leather.

DATE AND SCRIBE. This copy was made at Mashhad by the famous scribe Shāh Maḥmūd of Nishapur (for whom see nos. 179 and 180 above) in 964 (1557):

حرره العبد المذنب شاه محمود النسابوري غفر الله ذنوبه بمشهد مقدسه منوره في سنه ٩٦٤

ILLUMINATION AND ILLUSTRATION. On fol. 1 is a rosette, with pendants, executed in lapis with red and black fleurons, possibly copying work of the Timurid period. In the centre of the rosette, which had been left blank, a former owner has set a highly involved seal comprising the *Bismillah* and his own name, Shams al-'Ulā. On fol. 9*b* is a similar rosette with the same seal. On fol. 1*b* is an illuminated heading in

lapis and gold with floral ornament bearing blue and a few red flowers; at the heart of the blue ones being most delicately drawn and painted female heads.

A single illustration, which must be a later insertion, appears on fol. 2 in the shape of a fanciful portrait of Jāmī, clad like a Ṣūfī and wearing the characteristic head-dress of the Order, seated in a meditative attitude beneath a tree. This, drawn in the style of the middle 17th century, is in outline, with pale washes of colour and touches of gold.

SEALS AND INSCRIPTIONS. On the first and last pages is the seal of one Shams al-'Ulā. Also, a seal in margin of fol. 1a, dated 1180 (1767), and one adjoining colophon, dated 991 (1583).
[E. B. and B. W. R.]

228

SEPARATE PERSIAN MINIATURES

FROM CIRCA 1550

A collection of six miniatures

(i) and (ii) A pair of Bukhara miniatures of about the middle of the 16th century representing a garden scene with two young men on a throne attended by musicians and servants.

(iii) Calligraphic line drawing of a lion preying on an antelope (?). Signed Mīr Hāshim. About 1600.

(iv) An album leaf covered on both sides with miniatures and portions of miniatures cut from various manuscripts of mid-15th-century date illustrated in the styles of Shiraz and Bukhara. Several have been retouched in India. The most noteworthy are perhaps (a) Zulaikhā catching at the tail of Yūsuf's coat as he tries to escape from her; (b) the hanging of Shaikh Shihāb al-Dīn.

(v) Astronomical figure of Sagittarius represented as a centaur-like figure wearing a plumed helmet and shooting an arrow backwards. His animal part is shaped as a lion, the tail terminating in a dragon's head and the whole covered with illuminated arabesques and floral scrolls. Second half of the 16th century.

(vi) Page from a royal manuscript of the *Khamsah* of Nizāmī with a miniature probably by Shaikh-zādah representing Khusrau in night attire killing a lion with his fist outside the gorgeously decorated tent of Shīrīn. This may possibly be the missing folio from the Nizāmī manuscript in the Metropolitan Museum at New York (see Jackson and Yohannan, *Catalogue*, p. 65) though the measurements are very slightly larger than those given in the catalogue.
[B. W. R.]

229

DĪVĀN OF SHĀHĪ

CIRCA 1550

A manuscript of the Dīvān of Shāhī

SUBJECT AND ARRANGEMENT. The poet Āqā Malik ibn Jamāl al-Dīn Amīr Shāhī of Sabzavar, a member of the royal house of the Sarbadārs, died at Astarabad in 857 (1453). For other copies of his *Dīvān* see Ethé, *India Office Catalogue*, col. 740, no. 1293.

MEASUREMENTS, ETC. 18.3 × 11.2 cm.; the written surface measures 12.5 × 5.6 cm.; 2 columns of 13 lines; 40 folios.

WRITING AND PAPER. The writing is an elegant *Nasta'liq*, within gold and black rulings. The paper is thin but firm, cream, and polished.

BINDING. The binding is of papier mâché boards painted and lacquered with medallions of flowers on a buff background within a gold-decorated border. On the doublure are oval portraits of a man and woman in European costume. Signed Darvīsh and dated 1260 (1844).

DATE AND SCRIBE. The manuscript is undated and unsigned; it was written towards 1550.

ILLUMINATION AND ILLUSTRATIONS. On fol. 2b is a neat but slightly faded illuminated heading, mainly in blue and gold, the style resembling the illumination in Persian manuscripts produced at Shiraz in the first half of the 16th century. There are five miniatures, on foll. 1b, 2, 16, 28, and 41, of conventional subjects (hunting, battle, audience). They appear to be Turkish work of the middle 16th century but it seems probable that most of the faces have been repainted, perhaps 200 years later.

[A. J. A. and B. W. R.]

230

SHĀH-NĀMAH

LATE 16TH CENTURY

A copy of Firdausī's Shāh-nāmah

SUBJECT AND ARRANGEMENT. The prose preface is lacking. Two final verses contain the statement that the History of Yazdigird with which the Epic ends was completed on the day of Ird (25th) of the month of Isfandār [muz] (9 Zū'l-Hijjah) 384 (14 January 995).¹

¹ See Rieu, *British Museum Catalogue*, ii, p. 535.

MEASUREMENTS, ETC. 25.3 × c. 16.5 cm.; the written surface measures c. 15.1 × c. 8.6 cm.; 4 columns of 21 lines; 592 folios.

WRITING AND PAPER. The writing is a small *Nasta'liq* enclosed within gold and coloured rulings. The gold-sprinkled paper is polished and thin and set within margins of similar paper of lighter tone.

BINDING. The outside of the modern cover is of rough black leather with a sunk central medallion with two pendants and corners ornamented with a floral design in colour on a gold ground; the inside is of plum-coloured leather with a silver cord and arrow border.

DATE AND SCRIBE. The copy appears to have been made by an unknown scribe in the latter part of the 16th century.

ILLUMINATION. On foll. 1b-2 is a double-page illuminated frontispiece, of moderate quality, within margins ornamented in gold with foliage forms incorporating animal heads. The illumination appears to be considerably later than the text, foll. 1 and 2 being replacements for the original folios which were no doubt extracted from the manuscript for the sake of their illuminations. On foll. 159b and 321b are 'unvāns in a highly-finished style contemporary with the text. The lesser titles are in red script throughout.

[E. B.]

231

QIṢAṢ AL-ANBIYĀ'

CIRCA 1560

A Persian version of Tales of the Prophets

SUBJECT AND ARRANGEMENT. This work is the *Qīṣaṣ al-Anbiyā'* or Tales of the Prophets, followed by an account of the early Caliphs, written by Ishāq ibn Ibrāhīm al-Nisābūrī, who lived in the 5th (11th) century. See Storey, *Persian Literature*, pp. 159-60.

MEASUREMENTS, ETC. 31.7 × 19.9 cm.; the written surface measures 20.5 × 10.8 cm.; 15 lines; 285 folios.

WRITING AND PAPER. The writing is a large *Nasta'liq* enclosed between gold and blue rulings; on many of the pages are occasional words in gold *Naskhī* script. The paper is of an ivory tone, polished and firm and relaid almost throughout within modern margins; the fore-edge is gilt.

BINDING. The repaired *Sūkhṭah* cover of plum-coloured leather, with a flap, has a sunk centre, two horizontal labels, and a panelled border containing floral ornament on a gilt ground; a central cartouche in the upper and lower border, as well as the upper label, contain script.

DATE AND SCRIBE. The copy was made by an unknown scribe, probably towards 1560.

ILLUMINATION AND ILLUSTRATIONS. On foll. 1b-2, the margins of which are embellished with floral ornament in gold, are two gold rosettes or *shamsahs* with floral ornament in blue and pink, embodying gold script on the white ground of the octagonal centre. On foll. 2b-3 is a sumptuous double-page frontispiece of Safavid style illuminated in lapis and gold of two tints, with floral ornament in colour and black fleurons, within a black border of Timurid style, with red and green fleurons; the margins here also are decorated with floral ornament in gold. On fol. 3b is an *'unvān* of similar style.

The twenty-six miniatures are typical examples of the Qazvin style of about 1560, with strong colours and firm drawing. They are of good average quality.

[E. B. and B. W. R.]

232

VAṢIYYAT-NĀMAH

DATED 923 (1517)

Testamentary advice given by the Prophet Muḥammad to 'Alī

SUBJECT AND ARRANGEMENT. This little volume appears to contain the same alleged charge of Muḥammad to 'Alī as that in the British Museum (Rieu, vol. ii, p. 851a, no. ii) and India Office (Ethé, vol. i, col. 1455, no. 2674) collections, though the exordium is slightly different:

الحمد لله . . . بدانکه این وصیت نامه ایست از لفظ مبارک گهربار حضرت رسالت پناه صلی الله علیه واله وسلم که یکرور انحضرت از غایت شفقت و مرحمت اُمّت را نصیحت من نمودند و حضرت امیر المومنین علی را علیه الصلوة والسلام مخاطب ساخته چنین فرمودند که تو نزدیک من چنانی الخ

MEASUREMENTS, ETC. 24.6 × 16.0 cm.; the written surface measures 13.0 × 7.5 cm.; 9 lines; 10 folios.

WRITING AND PAPER. The writing is an elegant *Nasta'liq* enclosed within gold and coloured rulings. The gold-sprinkled polished paper is enclosed within margins of pink or red tone (for a further description of which see under *ILLUMINATION* below).

BINDING. The handsome lacquered cover is adorned with a simple but effective series of large gold and black floral scrolls on a light-brown ground. In the centres are cusped medallions, with gold floral designs on a black ground; above and below this are four pheasant-like birds, in black and gold. The black corner-pieces and the narrow black border have gold floral scrolls.

The inside covers are of dark red leather, with filigree centre and corner-pieces in black, silver, and gold.

DATE AND SCRIBE. The manuscript was copied by the famous calligrapher Shāh Maḥmūd al-Nīsābūrī, who has dated his copy 923 (1517).

ILLUMINATION AND ILLUSTRATION. On fol. 1b is a delicately executed 'unvān in gold, blue, and other colours, incomplete at the top.

The broad margins throughout the manuscript are adorned with naturalistic animals and birds with floral designs, all in gold on a pink ground; some of these are fine examples of this style of marginal decoration.

On fol. 5b is a finely drawn and coloured miniature, in the Herat style of the latter half of the 15th century, depicting five men and youths seated in a meadow by a stream, drinking, with fruit and coins beside them. A bare-headed figure in a blue dress stands behind them. In the background are trees, with birds and flowers. The sky is golden.

The miniature seems to have formed the left half of a double-page illustration, or may have been cut from a larger composition. It has been slightly damaged.

SEALS AND INSCRIPTIONS. On fol. 1 are several seals, some erased and most illegible, and notes by former owners dated 1105 (1693-4), 1115 (1703-4), 1127 (1715), 1034 (1721-2), 1142 (1729-30), and 1151 (1738-9). [A. J. A. and J. V. S. W.]

233

DĪVĀN OF AMĪR KHUSRAU

CIRCA 1500

A manuscript of Amīr Khusrau's Dīvān

MEASUREMENTS, ETC. 26 × 15.5 cm.; the written surface measures 16.4 × 8 cm.; 2 columns of 15 lines; 261 folios.

WRITING AND PAPER. The writing is a superb *Nasta'liq*, within gold and black rulings. The paper is thin but firm, cream, and polished.

BINDING. The flapped brown leather binding has a gilt sunk centre medallion and corners with raised black floral scrolls; inside the leather is blue with a gilt centre medallion with raised red floral scrolls.

DATE AND SCRIBE. The manuscript, which is undated, was written towards 1500; it is signed Sultān 'Alī al-Mashhadī (for whom see nos. 154, 155, 166, 179), but the signature is doubtful.

ILLUMINATION AND ILLUSTRATIONS. On foll. 1b and 2a is an illuminated double title-page of superb quality and striking beauty. It is executed mainly in blue and gold, with coloured flowers, and the style is similar to that found in manuscripts illustrated in the Turkman style, though somewhat refined and elaborated. This is followed on fol. 2b by an illuminated heading in the same style and of the same perfection of execution, enclosing the *Bismillah*.

There are ten miniatures obviously derived from the Turkman style, and still very close to it. The chief differences are in landscape, the ground in the present manuscript

being in several instances coloured purple, and the rock technique quite different. The closest parallels are perhaps to be found in a Nizāmī in the India Office Library (*Ethé* 976) which is in its turn very close to another Nizāmī in the Nationalbibliothek, Vienna, dated 906 (1501) (*Flügel* 512), and the probable date of the miniatures is in the first decade of the 16th century. It is possible that they are the work of Persian artists in Turkey.

The subjects are as follows:

Fol. 106. A young prince, riding with attendants on foot, met by two men. Purple ground.

Fol. 406. A young man pursuing antelopes and hares with bow and arrow and a hound, whilst another prepares to release his hawk after a couple of wild duck.

Fol. 566. A young prince, attended by his cupbearer, entertained by two musicians. Purple ground.

Fol. 756. A young prince and his companions drinking and listening to music. The ground here is of the bosky green variety that is such a feature of the Turkman style.

Fol. 926. Majnūn, in the desert among the beasts, is visited by Lailā, riding a camel. Purple ground.

Fol. 131. A young man on the balcony of a building addressed by two others on the (purple) ground. This is a far more highly finished work than the others, besides being larger, and is certainly by a different, and superior, artist. It has been reproduced by Kühnel, pl. 44.

Fol. 1576. A young prince hawking in a landscape, with two other figures. This is most probably by the same artist as the preceding, though it returns to the smaller scale of the previous miniatures. Purple ground.

Fol. 203. A young prince, seated in a landscape attended by his sword-bearer, courtiers, and musicians, receives a cup of wine at the hands of a lady. The ground here is of the bosky green variety.

Fol. 224. Shīrīn visiting Farhād at Mount Behistun. The composition is closely modelled on that found in Turkman style miniatures of this subject, and in the earlier Timurid style of Shiraz.

Fol. 243. The same subject as on fol. 203, but with fewer attendant figures.

[A. J. A. and B. W. R.]

234

ANTHOLOGY

DATED 973 (1566)

An anthology of ghazals by Sa'dī and others

SUBJECT AND ARRANGEMENT. The manuscript contains a selection of Persian *ghazals* by Sa'dī and other poets, for the most part only the first five *baits* of each poem. An erroneous title added on fol. 1 in the 19th century makes the volume out to be selections from the *Dīvān* of 'Rāshid'.

MEASUREMENTS, ETC. 18.5 × 12.3 cm.; the written surface measures 9.0 × 4.8 cm.; 2 horizontal, 2 vertical, and 2 oblique lines; 53 folios.

WRITING AND PAPER. The writing is a graceful *Nasta'liq* enclosed within gold and coloured rulings. The polished gold-sprinkled paper is contained within wide margins of thicker polished paper of varying ivory tones.

BINDING. As is not uncommon with manuscripts of the late 16th century, this fine *Sūkhṭah* binding of black leather, with a flap, is far more ornate within than without. On the outside of the cover is a sunk central panel decorated with cloud scrolls and floral ornament in two tints of gold and surrounded by a panelled border of gold tracery over blue-painted paper and green silk in compartments; the inside is ornamented with centre, corners, and a panelled border of gold tracery over similar blue paper and green silk, the centre panel having a sunk ground decorated with cloud scrolls and floral ornament in two tints of gold, and coloured flowers.

DATE AND SCRIBE. The manuscript was copied by Muḥammad ibn 'Alā' al-Dīn of Riza (near Herat), who has dated it Jumādā II 973 (January 1566).

ILLUMINATION. In the double-page frontispiece of unusual style on foll. 3b-4, each page contains two verses inscribed on a ground decorated with running foliage in gold within a panelled border containing foliage scrolls illuminated in lapis and gold and a little black, and embodying additional decorative elements in the form of painted female heads; on each page are also two corners containing delicately executed plant and animal, and plant and bird forms, respectively; the whole is contained within wide margins embellished with a design of *sīmurghs* and Chinese cloud forms in lapis, red, grey, and white on a gold ground. The remaining pages, each of which is ornamented with four corner-pieces in colour, are contained within wide margins covered with animal and plant designs in gold.

SEAL AND INSCRIPTION. On fol. 1 is the seal and signature of Sayyid 'Alī Fu'ād, who purchased the book in 1278 (1861-2) and stamped it with his *ex libris*.

[E. B. and A. J. A.]

235

ĀṢĀR AL-MUẒAFFAR

DATED 974 (1567)

A manuscript of the Āṣār al-Muẓaffar or 'Exploits of the Victorious', an Islamic historical poem by Nizām

SUBJECT AND ARRANGEMENT. This copy of the *Āṣār al-Muẓaffar*, a *maṣnavī* poem by one Nizām, who evidently flourished in the early 16th century, appears to be unique. It begins with preambles praising God and the Prophet, followed by eulogies of the Iranian ruler, and the author's patron, and (fol. 7b) a dissertation upon the nature

of the 'Muhammadan light' or first reality, from which Allah, according to Muhammadan ontologists, fashioned the universe; next (fol. 8b) comes a chapter discussing the manner in which this 'light' became vested in the Imāms, of whom one was a forbear of the Safavid kings. The history of the Prophet, which forms the main subject of the poem, is based upon translations into Persian of Arabic works, and was compiled in the reign of Shāh Iṣmā'īl I (1502-24) (fol. 4b); it is dedicated to a worthy of the Iranian court called by the author Khvājah Saif al-Dīn Muẓaffar Beg, who, notwithstanding his ministerial functions, was clearly an officer in the army (foll. 6a, 6b); it is obvious that the title of the poem, which is inscribed in the 'unvān,¹ is a punning reference to this officer's name. The poem begins:

خداوندا در گفتار بکشای دلم را دولت بیدار بنمای

The poet gives the same title in the concluding verses, where the date of composition (922 (1516)) is also furnished:

مکمل چون شد این فرخنده دفتر نهادم نامش آثار المظفر
گذشته نهصد و اثنی و عشرين که کلکم یافت از رفتار تسکین

MEASUREMENTS, ETC. 26.0 × c. 17.8 cm.; the written surface measures c. 17.4 × 11.3 cm.; 4 columns of 20 lines; 165 folios.

WRITING AND PAPER. The writing is an elegant *Nasta'liq* enclosed within gold and coloured rulings. The polished paper is of an ivory tone.

BINDING. The outside of the brown leather flapped cover has a sunk central medallion with two pendants and corners containing a floral design stamped on a gold ground; the inside is of plum-coloured leather with a central medallion with two pendants, in bad repair, containing gilt tracery over colours. The cover has been trimmed down and the back and edges have been bound with black leather.

DATE AND SCRIBE. The manuscript, copied by an unknown scribe, is dated 1 Rajab 974 (12 January 1567).

ILLUMINATION AND ILLUSTRATIONS. On fol. 1b is an 'unvān in lapis, orange vermillion, and gold, containing in white, within a gold cartouche, the title and author's name.

The lesser titles are in gold or blue throughout.

The nature of the three miniatures may be judged from the reproductions. They are unusual, not so much from their style, which is that of their period, as from the subjects which they illustrate,² and the manner in which these are treated.

(1) Fol. 55. The Prophet orders the destruction of the idols worshipped by the Arabs in the Ka'bah at Mecca.³ Muḥammad is depicted with veiled face and a prophet's halo of flame. He is in white, with a green turban, and is equipped with a quiver and arrows, and followed by two men, similarly armed; on the roof of the Ka'bah, shattering the idols with a silver mace, is 'Alī, also with veiled face and a halo; on the ground a black demon is escaping out of a broken gold idol.

¹ کتاب آثار المظفر مولانا نظام علیہ الرحمة

² On the general subject of representations of Muḥammad and the Prophets, see Arnold, *Painting*

in *Islam*, chap. vi.

³ One of the very rare representations of the incident in Persian iconography.

(2) Fol. 132. 'Alī, with veiled face and the prophet's nimbus of flame, pulls down the gate of the stronghold of Qamūš before the eyes of the Prophet, similarly depicted, whose steed is caparisoned in armour.

(3) Fol. 152. Muḥammad and 'Alī, in nimbus and veil, listening, in the midst of their companions, to a saint who has renounced the world. Five of the seated figures are depicted in profile, which is unusual in Persian practice. [A. J. A. and J. V. S. W.]

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BŪSTĀN

LATE 15TH CENTURY

A manuscript of Sa'dī's Būstān

MEASUREMENTS, ETC. 29.7 × 19.5 cm.; the written surface measures *c.* 16.7 × 9.5 cm.; 2 columns of 12 lines; 169 folios.

WRITING AND PAPER. The writing is an exquisite *Nasta'liq* enclosed within gold and coloured rulings. The paper is of an ivory tone, gold-sprinkled, polished and firm, and relaid on modern gold-sprinkled paper.

BINDING. The work has a Bukhara binding of brown leather with panels of inscription, with a new hinge and flap.

DATE AND SCRIBE. At the end of this unfinished manuscript, in a similar hand to that of the text, is the following note: 'This excellent book, entitled *Būstān*, is penned by the prince of calligraphers, Sultān 'Alī Mashhadī, may Allah have mercy upon him.' The final formula alone, one employed only for the dead, shows clearly that the author of this note was not Sultān 'Alī Mashhadī, whose colophons run very differently; probably it was written by an early 16th-century owner of the manuscript who recognized in the text the handwriting of Sultān 'Alī and proceeded to imitate as closely as possible the calligraphy of this famous scribe, of which there was no lack of examples.

ILLUMINATION AND ILLUSTRATIONS. On foll. 1b-2 is a double-page frontispiece of superb quality in the court style of the mid-16th century. At the head of each section is a charming, often most striking '*unvān*' of similar style containing the title in white on a decorated gold ground, and there are several decorated pages where lines of the text have been written diagonally.

Of the four miniatures, the first two and the last are exquisite productions dating from about 1590, by an artist whose style is very close to that of Āqā Rīzā. The third is of even higher quality, though in less good condition, and appears to be the work of one of Shāh Ṭahmāsp's court artists (possibly Mīrzā 'Alī?) about 1540. The subjects are as follows:

(1) Fol. 50. In a pavilion adorned with a fresco, a seated prince, in a cloth-of-gold turban, is receiving a letter from a kneeling man.

(2) Fol. 57. Five Ṣūfīs, seated near a stream, at the foot of a tree, discussing the virtues of mystical love; the sky is gold, and the delicately tinted rocks in the background are noteworthy.

(3) Fol. 59*b*. A night scene (indicated by the lighted candles): a young man dancing to music on a terrace before a garden pavilion in which a group of men are sitting. Behind them a caged bird hangs from the branch of a tree. All the figures wear the Safavid baton turban of about 1540.

(4) Fol. 143. Two men, one a young prince, conversing in a pavilion adorned with a fresco of animals; two ladies, one with a tambourine, are sitting on the terrace before them. [E. B. and B. W. R.]

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ŞIFĀT AL-'ĀSHIQĪN

CIRCA 1590

A manuscript of Hilālī's Şifāt al-'āshiqīn

SUBJECT AND ARRANGEMENT. The *Şifāt al-'āshiqīn* or 'Attributes of Lovers', by Badr al-Dīn Hilālī of Astarabad, who was put to death in 939 (1532-9), is a *maṣnavī* poem, divided into twenty chapters, on divine love and the virtues essential to those who desire a religious life and the revelation of truth; see Ethé, *India Office Catalogue*, i, col. 784, no. 1430.

MEASUREMENTS, ETC. 25.5 × 15.6 cm.; the written surface measures 12.5 to 13.1 × 6.0 to 6.4 cm.; 2 columns of 12 lines; 47 folios.

WRITING AND PAPER. The writing is a firm *Nasta'liq* enclosed within gold and coloured rulings; the titles are in *Ṣulṣ*. The polished gold-sprinkled paper is set within wide margins of very firm paper with a coloured—chiefly blue or green—ground covered in gold-outlined, sometimes stencilled, designs of beasts, birds, and flowers.

BINDING. The outside of the very handsome *Sūkhtah* cover of black leather has a sunk central panel and panelled border enclosing a floral and cloud-scroll design in gold on a gold ground, the central panel being further embellished with a central medallion with two pendants and corners containing floral ornament, both ground and ornament of these being executed in a second tint of gold; the inside covers are of brown leather with central panels and panelled borders of gilt filigree over various colours separated by gilt borders containing a floral design and circumscribed by gilt cord borders.

DATE AND SCRIBE. The manuscript was probably illuminated about 1590.

ILLUMINATION AND ILLUSTRATIONS. On fol. 2*b* is a delicately worked '*unvān*' in lapis, gold and black, with a few red flowers, with a green and red acanthus border. The titles are in gold throughout.

On foll. 1*b*-2 is a double-page frontispiece illustration of very good quality, painted in rather bright colours, showing, on the right, a young prince receiving instruction from a shaikh, near a pond with a fountain, beneath a finely coloured chenar tree, in an enclosure in a park marked out by a red balustrade; in the foreground are three more shaikhs. There are six figures on the left of the picture, a quarrelling youth and child,

mounted on an ass, and a water-carrier, all in the background, and a man, woman, and child inside the enclosure. The hilly background is mostly painted in gold. The character of the painting as a whole is typical of the turn of the century, the style being very close to that of Āqā Rizā. The picture is framed within a black border containing floral ornament in gold.

SEAL. There is an erased pear-shaped seal of ownership on fol. 2*b*.

[E. B. and J. V. S. W.]

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SUBĤAT AL-ABRĀR

CIRCA 1560

A manuscript of Fāmī's Subĥat al-Abrār

SUBJECT AND ARRANGEMENT. The manuscript contains the original prose preface.

MEASUREMENTS, ETC. 28.4 × 18.3 cm.; the written surface measures 13.7 × 6.8 cm.; 2 columns of 14 lines; 75 folios in disorder.

WRITING AND PAPER. The writing is a fine calligraphic *Nasta'liq*. The polished paper is gold-sprinkled, and all the margins, toned in various colours, are decorated with gold fleurons.

BINDING. The brown leather binding has, without, centre sunk gilt panels with embossed design surrounded by gilt-panelled borders; within, centre panels of filigree gilt on blue, surrounded by matching borders.

DATE AND SCRIBE. The manuscript, which is unsigned and undated, appears to have been completed towards 1560.

ILLUMINATION AND ILLUSTRATIONS. The illuminated double title-page (fol. 1*b*, 2) mainly in blue, red, and gold, with a black inner frame, is typical Bukhara work of about 1560–70, and of very good quality.

The five miniatures are also typical of the same date and place, and very good of their kind. The camp scene on fol. 46*b* has an attribution to Bihzād on the lower margin. The subjects are conventional, that on fol. 20*b* (Zulaikhā catching at the skirt of Yūsuf's coat to detain him) being a late descendant of Bihzād's original design in the Cairo *Būstān* of 1488.

[A. J. A. and B. W. R.]

TUHFAT AL-AḤRĀR

DATED 980 (1572)

A manuscript of Fāmī's Tuhfat al-Aḥrār

MEASUREMENTS, ETC. 25.0 × 16.7 cm.; the written surface measures 13.0 × 6.8 cm.; 12 lines; 76 folios.

WRITING AND PAPER. The writing is a firm *Nasta'liq* between gold, blue, and green rulings enclosing a border filled with floral scroll-work in red and blue. The gold-sprinkled paper is of a deep ivory tone, polished and firm, and relaid throughout within wide margins of thick, semi-polished paper of lighter tone; but it is damaged and worm-eaten.

BINDING. The outside of the rough black leather cover, with a flap, has a sunk central medallion with pendants and corners stamped with a floral design in red on gold, and a gilt cord and line border. The inside, which is far more ornate, is ornamented in colour, in emulation of an old lacquer cover, in a pair of paintings of unusual style showing a dog, a lynx, and a hare at the foot of a tree in leaf above which, amid Chinese cloud-scrolls, hovers the Simurgh; round each picture is a latticework border of black scrollwork with pink fleurons on a blue ground.

DATE AND SCRIBE. As stated in the colophon, the copy was made by Mīr Ḥusain, known as Mīr Kulangī, who perhaps is Mīr Ḥusain al-Ḥusainī, the famous scribe employed at Bukhara, in the 16th century, in the service of the Shaibanid princes,¹ and who, like many calligraphers, was of 'Alid descent. The date, which reads 98, must be meant for 980 (1572).²

ILLUMINATION AND ILLUSTRATIONS. On foll. 1b-2 is a double-page frontispiece embodying, within gold-outlined cloud forms, the first six verses of the poem, within a border illuminated in lapis, black, and gold, with coloured fleurons and flowers, in a style revealing, as do also the two miniatures, the decadence, after the middle of the 16th century, of Bukhara work founded on the Bihzadian schools of Herat. Some of the margins are covered in floral ornament in gold with occasional colour, some in floral and bird forms, some in stencilled designs, in colour, all but a few being further adorned with five decorative motifs.

The subjects of the two miniatures are as follows:

(1) Fol. 33b. Within a black border containing floral ornament in colour is a picture of the Prophet Yūsuf, with the appropriate nimbus of flame, seated beneath a canopy in a flowering garden against a gold hill and blue sky; kneeling before him in an attitude of adoration is the Jew who has followed him to Egypt to benefit by the favours conferred by Pharaoh; Yūsuf is holding a mirror brought by the Jew from Palestine as a gift.

¹ But cf. note to no. III in Binyon, op. cit.

² See Binyon, &c., *Persian Miniature Painting*, no. III.

(2) Fol. 50. Two ducks bearing a tortoise aloft on a stick to which it is clinging by its teeth are flying over a hill on which are an ibex and an antelope; on the bank of a stream in the foreground stand six men, three on either side of a tree.

SEAL. On fol. 1b is the seal of one Muḥammad Ḥasan.

[E. B.]

240

TWENTY FOLIOS

FROM CIRCA 1590

A collection of twenty folios

(i) Folio from a manuscript of the *Lailā u Majnūn* of Niẓāmī. On either side is an unfinished miniature with gold sky. On the obverse, Majnūn is seen riding up to a hunter under a large tree and, on the reverse, he bargains for the release of a trapped stag. The drawing is of very good quality, and may be dated to the end of the 16th century.

(ii) Sixteen folios from a manuscript of ? Jāmī, with decorative borders consisting of medallions with fully painted figures against a background of stencilled floral and *Vāq-vāq* scrolls heightened with gold. These are of exactly the same type and executed in the same style as nos. 209 and 210 in the present collection, *q.v.*

(iii) Album page with a tree in *découpé* work. Under it is drawn a young man asleep in the Qazvin style of the later 16th century.

(iv) Tinted drawing set in a manuscript page. A mendicant approaching a young man in a plumed turban who stands under a flowering tree by the side of a stream. The drawing is of excellent quality and dates from the last quarter of the 16th century.

(v) Album page set with a miniature painting of a blue Chinese 'lion' attacking a pink kylin. Both are provided with the usual flame-like appendages at their shoulders. The corners of the painting have been filled with illumination. The quality is good and the date appears to be early in the 17th century.

[B. W. R.]

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'AJĀ'IB AL-MAKHLŪQĀT

CIRCA 1580

Ten folios from a manuscript of al-Qazvīnī's 'Ajā'ib al-Makhlūqāt

SUBJECT AND ARRANGEMENT. These folios are a small part of a Persian translation of the well-known cosmography of al-Qazvīnī (d. 1283); see no. 128 above.

MEASUREMENTS, ETC. 30.5 × 18.7 cm.; the written surface measures 22 × 12.1 cm.; 19 lines; 10 folios.

WRITING AND PAPER. The writing is in fine *Nasta'liq* within gold and coloured rules. The paper is firm, cream-toned, and polished.

DATE AND SCRIBE. The manuscript, which is undated and unsigned, was compiled towards 1580.

ILLUSTRATIONS. There are 39 miniatures altogether, comprising 4 of automata, 34 of various birds, and 1 of a buffalo. They are in the Qazvin style of about 1580, and of fair quality, with strongly coloured landscape backgrounds.

[A. J. A. and B. W. R.]

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SEVEN MINIATURES

FROM CIRCA 1575

A collection of seven miniature drawings

(i) Tinted drawing. Above: market scene with a melon-seller, his customers, and a tethered donkey. Below: a holy man with his rosary and a ploughman with a team of oxen. This drawing may well be the work of Muḥammadi, about 1575, whose drawings of similar subjects in the Louvre and elsewhere it closely resembles. (Compare Martin, plates 102, 103, &c.)

(ii) Tinted drawing closely modelled on (i) but up to fifty years later. The melon-seller and the ploughman are still prominent, but the donkey is only shown with his head appearing from behind a tree. The holy man is carrying a child on his arm and a man with a spade has been introduced on the right of the composition.

(iii) Tinted drawing mounted on an album leaf with calligraphy above and below. A hunting scene in a rocky landscape. Isfahan style. Early 17th century.

(iv) Tinted drawing. A seated dervish against a background of conventional foliage and clouds with calligraphy above. Signed Shaikh Muḥammad. About 1600.

(v) Large album page of calligraphy in the middle of which, between two bands of illuminated ornament in gold and colours, is set a lightly tinted drawing in a light calligraphic style of a man leading a saddled horse in a landscape with clouds above. On a small rock is a signature *mashaqahu Riḏā*. This is probably Āqā Riḏā, the celebrated artist at the beginning of the reign of Shāh 'Abbās at the end of the 16th century. (See Schroeder, *Persian Miniatures*, pp. 116 ff.)

(vi) Calligraphic drawing of a seated dervish with clouds above mounted on an album page. It bears the signature of Luṭf Allāh and the date Jumādā II 997 (April 1589).

(vii) A young prince and his writing-master. This miniature, painted in full colours and mounted on an album page with calligraphy above, is Turkish work, probably dating from about 1600. Apart from the style, this is indicated by the elaborate frogging and fur trimmings of the young man's coat which is draped loosely round his knees.

[B. W. R.]

243

DĪVĀN OF BANĀ'Ī

DATED 983 (1576)

A manuscript of the Dīvān of Banā'ī

SUBJECT AND ARRANGEMENT. Kamāl al-Dīn Shīr 'Alī Haravī, using the poetical *takhalluṣ* Banā'ī, who was killed in Shāh Ismā'il's massacre of Sunnīs in 918 (1512), is otherwise known for his historical epic *Shāhanshāh-nāmah*, for which see Storey, *Persian Literature*, p. 302. The *Dīvān* (see *Bankipore Catalogue*, ii, p. 96) is arranged as usual; the *qaṣīdahs* end on fol. 27, and are followed by the *ghazals* (fol. 28) and the *rubā'īs* and minor pieces (fol. 176).

MEASUREMENTS, ETC. 31.5 × 19 cm.; the written surface measures 17.6 × 9 cm.; 2 columns of 14 lines; 186 folios.

WRITING AND PAPER. The writing is a fine *Nasta'liq*. The paper is of good quality, polished, and gold-sprinkled.

BINDING. The dark red-brown flapped leather binding has stamped gilt cord and line borders.

DATE AND SCRIBE. The manuscript is dated Saturday, 1 Zū'l-Hijjah 983 (2 March 1576), and is signed Muḥammad ibn Rūḥ Allāh al-Ṭabīb.

ILLUMINATIONS AND ILLUSTRATIONS. On foll. 1b and 28b are two illuminated headings of excellent quality (though the first has been somewhat damaged by damp) characterized by the strong colouring and bold execution of the period.

The three miniatures on foll. 57, 82, and 106 exhibit the same characteristics and are good examples of the contemporary metropolitan (Qazvīn) style, of which the use of a rich dark-green and gold for the ground, and a vivid blue for the sky, are prominent features. The prince on fol. 106 wears a baton turban. The subjects are conventional representations of conversations between a young prince and a learned man, the first and third set in a landscape, and the second in a building and courtyard.

[A. J. A. and B. W. R.]

244

IKHTIYĀRĀT I BADĪ'Ī

DATED 987 (1579)

A manuscript of the Materia Medica of Zain al-Dīn 'Aṭṭār

SUBJECT AND ARRANGEMENT. This manuscript is a copy of the original edition of the *Ikhtiyārāt* or *Materia Medica* of 'Alī ibn al-Ḥusain al-Anṣārī, called Zain al-Dīn 'Aṭṭār, who was born in 730 (1330) and died in 806 (1403); he completed this edition in 770 (1369). For other copies see Ethé, *India Office Catalogue*, i, col. 1252, no. 2289.

MEASUREMENTS, ETC. 28.3 × 17.3 cm.; the written surface measures 17 × 8.9 cm.; 15 lines; 350 folios.

WRITING AND PAPER. The writing is an excellent *Nasta'liq*. The cream polished paper is of good quality.

BINDING. The black leather-flapped binding is decorated with gilt centre panels and panelled borders; within, gilt leather tracery over blue paper in gilt surround, with border panels of gilt tracery over green, blue, and orange.

DATE AND SCRIBE. The manuscript, which is unsigned, is dated Monday, 28 Ramazān 987 (19 November 1579).

ILLUMINATION AND ILLUSTRATIONS. On fol. 1b is an illuminated heading, enclosing the title of the work, of very good quality, in the Shiraz style of the period.

The tiny miniatures (average size $1\frac{1}{2} \times 1$ in.), of which there are 223, are of great variety and often considerable charm. They are characteristic examples of the contemporary Shiraz style and represent animals, trees, birds, and human occupations, very much in the manner of illustrations to Qazvīnī. They differ from these, however, in that human figures are introduced into the majority of the illustrations of trees and animals.

[A. J. A. and B. W. R.]

245

FUTŪḤ AL-ḤARAMAIN

DATED 1003 (1595)

A manuscript of the Futūḥ al-Ḥaramain of Muḥyī al-Dīn

SUBJECT AND ARRANGEMENT. See no. 192 above and no. 249 below.

MEASUREMENTS, ETC. 22.7 × 14.2 cm.; the written surface measures 13.3 × 7.2 cm.; 2 columns of 12 lines; 55 folios.

WRITING AND PAPER. The writing is a fine *Nasta'liq*, within gold and black rulings. The gold-sprinkled paper is thin, cream, and polished; modern borders have been fitted.

BINDING. The binding, to which a modern spine and flap have been fitted, is dark-brown leather with a stamped centre panel containing script.

DATE AND SCRIBE. The manuscript is dated 22 Ramaẓān 1003 (31 May 1595), at Mecca. It is signed Muḥammad al-Kātib of Riza.

ILLUMINATION AND ILLUSTRATIONS. The manuscript opens with an illuminated heading of fair quality in the style of the time on fol. 1*b*, whilst on foll. 23*b*, 25*b*, 26, 27*b*, 30, 30*b*, 31*b*, 32, 36*b*, 38, 41, 47, 49, 51, 52, 53, and 54 are competently executed schematic representations of the chief buildings and other objects of pilgrimage at Mecca and Medina, such as are normally found in copies of this work.

[A. J. A. and B. W. R.]

246

SIX MINIATURES

FROM CIRCA 1600

A collection of six miniatures

(i) Water-colour drawing of a young prince with jewelled dagger and turban of gold brocade standing in a landscape. It is signed by Shaikh 'Abbāsī and dated 1076 (1665-6). The style is already to a great extent influenced by European work.

(ii) Lightly tinted calligraphic drawing of a plump young woman standing in a landscape. The style is very close to that of Āqā Riẓā, and the date should be at the end of the 16th century.

(iii) Drawing, mounted on an album page, of a young prince hawking, his bird having just caught a heron. Early 17th century. There is a faint inscription in gold under the horse's hind-quarters which seems to read *Raḡm i bandah i dargāh 'Alī Riẓā i 'Abbāsī*. Whether or not this attribution is accepted, the artist is not to be confused with Riẓā i 'Abbāsī, from whose work the present drawing has considerable stylistic differences.

(iv) Miniature painting of excellent quality, a trifle rubbed, of a young man in a green turban and yellow coat seated holding an apple and a wine cup. The background is blue-grey with plants and clouds touched in with gold. The style suggests the work of Riẓā i 'Abbāsī in his early years, perhaps about 1615-20.

(v) Miniature painting set in a large album page and surrounded by calligraphy. A lady, half clothed in a purple skirt and a yellow scarf around her shoulders, is represented kneeling with raised hands on the bank of a stream. A wine bottle and cup and a china bowl stand before her. The landscape background and cloudy sky are fully

painted in. The date is probably the second quarter of the 17th century, and though the style bears a general resemblance to that of Riḏā i 'Abbāsī, the painting of the face is finer than that normally found in his mature work.

(vi) Tinted drawing, mounted on an album page, of the classic subject of the emaciated horse with sores being pecked by a bird. This version is finely executed and probably dates from the beginning of the 17th century. [B. W. R.]

247

TUḤFAT AL-AḤRĀR

DATED 1585

A manuscript of Fāmī's Tuhfat al-Aḥrār

MEASUREMENTS, ETC. 29.1 × 18.3 cm.; the written surface measures 15.3 to 15.9 × 8.8 cm.; 12 lines; 77 folios.

WRITING AND PAPER. The writing is an elegant *Nasta'liq* enclosed within gold and coloured rulings. The gold-sprinkled paper is of a biscuit tone, polished and firm and set within margins of much thicker paper of various tints and some stencilled in colour, covered in gold-outlined designs embodying animals, birds, trees, and plant forms.

DATE AND SCRIBE. The copy was made in 993 (1585) by Shāh Ḥusain Shihābī al-Haravī.¹

ILLUMINATION AND ILLUSTRATIONS. On foll. 1b-2 is a superb double-page frontispiece in lapis and gold of two tints, with floral ornament and fleurons in red, blue, and white, embodying the title of the poem in white script. The lesser titles are in blue or red.

The two miniatures are delicately drawn and coloured examples of the Isfahan style at its earliest stage.

The subjects are as follows:

(1) Fol. 34. The Prophet Yūsuf receiving the mirror brought as a gift by a Jew from Palestine.

(2) Fol. 69b. An elegantly clad youth falls in love with a girl whom he meets, and who has drawn aside her veil. [E. B. and B. W. R.]

¹ See note to no. 254 in Binyon, *Persian Miniature Painting*, on place of compilation.

248

CALLIGRAPHY

LATE 16TH CENTURY

An album containing specimens of calligraphy

SUBJECT AND ARRANGEMENT. Work of the following calligraphers is represented: Muḥammad Ṣāliḥ al-Kātib (dated 993 (1585) 'at Bukhara'). Muḥammad Zamān (copied after Sulṭān 'Alī of Mashhad). Sulṭān 'Alī of Mashhad.

MEASUREMENTS, ETC. 22.6 × 15.5 cm.; 6 folios.

BINDING. The dark-brown leather binding has a centre gilt lattice design.

ILLUMINATION AND ILLUSTRATION. On fol. 1b is an illuminated heading of fine quality, and on fol. 2b a rather rubbed miniature in the Shiraz style of about 1570 representing two men and two boys in a landscape. [B. W. R.]

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FUTŪḤ AL-ḤARAMAIN

CIRCA 1585

A manuscript of the Futūḥ al-Ḥaramain, by Muḥyī al-Dīn

SUBJECT AND ARRANGEMENT. The title of this *maṣnavī* poem, a guide to pilgrimage describing the holy cities of Mecca and Medina and the rites due there from pilgrims, occurs on fol. 10, at the end of the chapter forming the apologia to the work, which starts with an account of the building of the Ka'bah at Mecca and a mediocre description of the city; see no. 192 above.

MEASUREMENTS, ETC. 23.7 × 16.2 cm.; the written surface measures 14.4 × 7.4 cm.; 2 columns of 15 lines; 53 folios.

WRITING AND PAPER. The writing is a bold *Nasta'liq* enclosed within gold and black rulings. The paper is of a deep ivory tone, semi-polished and thin but firm, with stained and slightly worm-eaten edges.

BINDING. The outside of the limp cover of plum-coloured leather has a central cross-hatched motif and line and cord borders, formerly gilt; the inside is of dull-brown leather with a small gilt central motif of dots and lines and a gilt line border.

DATE AND SCRIBE. The copy was made, at Mecca, by Ghulām 'Alī, probably towards 1585.

ILLUMINATION AND ILLUSTRATIONS. On fol. 2b is an '*unvān*' illuminated in lapis, gold, and a little black, with floral ornament in colour; in the margins are two

floral motifs, the larger in gold, red, and blue, the smaller in gold and blue, the former being repeated once, the latter twice, on fol. 3. On fol. 21 the two columns of text are contained within a border ornamented with floral scroll-work in blue, gold, and red, the vertical strip between the columns being divided into panels of blue, gold, and black containing floral ornament in colour. On fol. 46*b* are eight floral corner-pieces in gold and colour. The colophon is decorated with two small panels containing floral ornament in gold.

As in all examples of this work, the seventeen miniatures are simply architectural representations of the most famous points of pilgrimage, among which are: (fol. 20*b*) the Ḥaram at Mecca, showing the black stone of the Ka'bah within an inner court bordered by arcades lit by hanging lamps; (fol. 26) the tomb of Khadījah, the wife of the Prophet, and of the Sharifs, together with the Egyptian and Syrian *piscinae*.

[E. B.]

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BŪSTĀN

CIRCA 1590

A manuscript of Sa'dī's Būstān

MEASUREMENTS, ETC. 28.9 × 18.2 cm.; the written surface measures 15.6 to 15.9 × 7.1 to 7.5 cm.; 2 columns of 12 lines; 153 folios.

WRITING AND PAPER. The writing is an elegant *Nasta'liq* enclosed within gold and coloured rulings. The gold-sprinkled paper is of a deep biscuit tone, polished and firm and set within margins of paper of a lighter tone covered in designs in gold, with touches of colour, of beasts and birds, tree and plant forms; the ground of the paper on the reverse of the two miniatures is of a pink tone.

BINDING. The outside of the red leather cover has a handsome stamped and gilt border, and there is a gilt motif in each of the five panels into which the back is divided.

DATE AND SCRIBE. The copy was made towards 1590 by Muḥammad Amīn al-Kātib. The two top lines of script in the colophon are erased.

ILLUMINATION AND ILLUSTRATIONS. On fol. 1*b* is an '*unvān*' illuminated in a dull shade of lapis and gold, with a fair amount of red and touches of black, and there are small '*unvāns*' of similar style at the head of each chapter; on foll. 118 and 152 are additional decorations in gold, lapis, and other colours, with touches of black.

The drawing of the two miniatures is exquisitely fine, and colour is used sparingly. They are excellent early examples of the Isfahan style, and probably date from about 1590 to 1600.

The subjects are as follows:

(1) Fol. 118*b*. An archer has just shot an arrow at a cat at which a second archer is

aiming. The scene of this lively composition is set before a house within the door and windows of which stand elegant youths; the foliage of the tree close to the house overlaps into the margin of the page.

(2) Fol. 152*b*. This picture shows a drinking party by night. On one wall of the domed edifice behind is a well-executed fresco of animals in a forest, a classic theme in Persian painting employed on bindings and in the margins of manuscripts *de luxe*; beyond are tree-crowned rocks. [E. B. and B. W. R.]

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YŪSUF U ZULAIKHĀ OF JĀMĪ

DATED 947 (1540)

A manuscript of the Yūsuf u Zulaikhā of Jāmī

SUBJECT AND ARRANGEMENT. The *Yūsuf u Zulaikhā*, or 'Joseph and Potiphar's Wife', was Jāmī's most popular *maṣnavī* poem, and was completed in 1483.

MEASUREMENTS, ETC. 22.6 × 13.6 cm.; the written surface measures 13.8 × 7.4 cm.; 2 columns of 12 lines; 176 folios.

WRITING AND PAPER. The writing is an elegant *Nasta'liq* enclosed within gold rulings. The paper is a very pale brown with a fairly high polish.

BINDING. The binding is modern, probably Turkish, of red leather with flap and gilt borders. The outside is covered to within nearly half an inch of the edges with dark-green watered silk.

DATE AND SCRIBE. The colophon gives the date of completion as 3 Jumādā II 947 (5 October 1540), but the copyist has not added his name.

ILLUMINATION AND ILLUSTRATIONS. The poem opens, on fol. 1*b*, with an illuminated heading of superb quality and in excellent condition, in the style of the time, enclosing the title, *Kitāb i Yūsuf u Zulaikhā*. Section headings are written in gold on plain backgrounds.

The five miniatures, of splendid quality in the best court style of Shāh Ṭahmāsp, have suffered slight damage. They were contributed by two artists (at least), the better of whom may possibly be identified with Mīrzā 'Alī, one of the painters of Shāh Ṭahmāsp's celebrated *Nizāmī* in the British Museum (Or. 2265, dated 945-9 (1539-43)). Though on a smaller scale, the best of these miniatures are very close in style and quality to those in the latter volume. The subjects are as follows:

- (1) Fol. 37. Zulaikhā, mad with love of Yūsuf, is chained in her apartment by her maids. Perhaps by Mīrzā 'Alī.
- (2) Fol. 72. Yūsuf being sold as a slave.
- (3) Fol. 94. Yūsuf entertained with music by Zulaikhā's maids. Perhaps by Mīrzā 'Alī.

(4) Fol. 107. Zulaikhā's maids, overcome by the beauty of Yūsuf, cut their fingers with their fruit-knives.

(5) Fol. 151*b*. An angel descending on Yūsuf, seated on his prayer-mat with Zulaikhā before him. Perhaps by Mīrzā 'Alī. [B. W. R.]

252

MAṢNAVĪ

CIRCA 1590

A manuscript of an unidentified Maṣnavī poem

SUBJECT AND ARRANGEMENT. The poem is a mystical *maṣnavī* composed in imitation of Nizāmī's *Makhzan al-Asrār*, beginning:

بسم الله الرحمن الرحيم هست مقصود ره مستقیم

It is divided into numerous sections, the titles of which have been omitted.

MEASUREMENTS, ETC. 22.5 × 13.5 cm.; the written surface measures 13.5 × 6.9 cm.; 2 columns of 11 lines; 88 folios.

WRITING AND PAPER. The writing is an excellent *Nasta'liq*. The paper is firm, cream, and polished.

BINDING. The lacquered binding is decorated with a floral pattern surrounded by double panels.

DATE AND SCRIBE. The manuscript, which is undated, is signed by Bābā Shāh al-Iṣfahānī, a pupil of Mīr 'Alī of Herat, who died in 1012 (1603).¹

ILLUMINATIONS AND ILLUSTRATIONS. The illuminations, of very fine quality, consist of an illuminated double title-page (foll. 1*b*, 2), six medallions with pendants, each on the verso of the folio on which a miniature is mounted, and floral scrolls covering the margins throughout the volume. All these appear to have been added early in the 19th century, probably in 1227 (1812)—the date of a note on the end fly-leaf—when the volume was re-bound in its present cover.

The six tinted drawings, on foll. 23, 34, 39, 56, 64, and 68*b*, are typical examples of the Isfahan style of the mid-17th century, closely resembling the work of Muḥammad Yūsuf. They are very slightly rubbed, and have been mounted into the manuscript, presumably at the same time as the illuminations were added. They may well have originally belonged to a manuscript of Ḥāfiẓ. The subjects are the usual convivial and conversation pieces, except fol. 39, which represents Noah and his family with the animals in the Ark. [A. J. A. and B. W. R.]

¹ See Huart, *Les Calligraphes et les miniaturistes*, p. 235.

MAJNŪN U LAILĀ AND HASHT BIHISHT
OF AMĪR KHUSRAU

MID-15TH CENTURY

A manuscript of the Majnūn u Lailā and Hasht Bihisht of Amīr Khusrau

SUBJECT AND ARRANGEMENT. These two poems form part of a *Khamsah*, or Quintet of *maṣnavī* poems, written by Amīr Khusrau of Delhi between 1298 and 1301 in imitation of the celebrated *Khamsah* of Nizāmī. The *Majnūn u Lailā* corresponds, of course, with Nizāmī's *Lailā u Majnūn*, and the *Hasht Bihisht* with the *Haft Paikar*. In the present manuscript the *Majnūn u Lailā* occupies foll. 1-58; the *Hasht Bihisht* begins on fol. 58b, but breaks off at the end of the volume with Bahrām in the seventh of his eight Paradises. Apart from this gap at the end, a few folios appear to be missing from the body of the manuscript, and there has also been some disarrangement of folios, as can be seen by a glance at the catch-words, especially between foll. 41-56 and 69-83. This must have occurred after the re-margination (see below, **WRITING AND PAPER**), because the catch-words are written on the new margins.

MEASUREMENTS, ETC. 24.2 × 14.5 cm.; the written surface measures 12.3 × 6.7 cm.; 2 columns of 23 lines; 95 folios (the last one blank).

WRITING AND PAPER. The writing is a good *Nasta'liq* enclosed within gold rulings. The original paper is pale brown and highly polished, but all the folios have been re-margined with inferior, possibly European, paper (the last folio, which is a blank, has a watermark TOSCOLANO below the initials ^A_{H F} and a lion). All these restored margins and the last folio are ruled as for a text to be written diagonally.

BINDING. The outer covers, of dark-brown leather with sunken medallions (two lions with a tree between them) and pendants, may well be original, but the edges, spine, and doublures have been repaired with lighter coloured leather in comparatively recent times. The back cover is wormed and much scratched.

DATE AND SCRIBE. There is no colophon, but the miniatures, illuminations, and script all point to Shiraz, c. 1450.

ILLUMINATION AND ILLUSTRATIONS. Each poem opens with an illuminated heading in the Shiraz 'unoutlined' style, the first (fol. 1b) enclosing the title *Kitāb i Majnūn u Lailā* in *Naskhī* script, and the second (fol. 58b) *Kitāb i Hasht Bihisht* in formal Kufic, the last word being written vertically across the others. Section headings are in gold *Ṣulṣ* on hatched backgrounds with blue and gold corners.

There are eleven miniatures in the Shiraz style of the period. With the possible exception of the last, they are all probably the work of one of the artists who contributed to the *Hakim Shāh-nāmah*.¹ He is unique among Persian painters for his whim

¹ Robinson, op. cit., p. 24. Victoria and Albert Museum, *Catalogue of a Loan Exhibition of Persian Miniature Paintings*, 1951-2, no. 15.

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of portraying human bones in caves; this trade-mark of his appears on fol. 32 of the present volume, and in three miniatures (foll. 37, 78, 219) of Dr. Hakim's manuscript. Apart from this curious idiosyncrasy, his work is typical of the Shiraz-Timurid style in its later stages; it is competent on the whole, but lacks the stylishness and finish of the illustrator of no. 323 above. The subjects are as follows:

- (1) Fol. 13*b*. Lailā and Majnūn falling in love whilst at school.
- (2) Fol. 22. Majnūn at Lailā's house.
- (3) Fol. 32. Majnūn in the desert among the beasts, visited by two young men. A small cave with bones is in the bottom right-hand corner.
- (4) Fol. 34. Bahrām Gūr's master shot and the death of his slave-girl. The figure of Bahrām and the adjacent horizon have been repainted in Safavid times; possibly the original figure of the king was rubbed out by an early owner of the manuscript who disapproved of his callous behaviour on this occasion. There are numerous examples of the erasing or defacing of unpopular characters in Persian miniatures. This folio has, of course, strayed from the *Hasht Bihisht*.
- (5) Fol. 39*b*. Lailā comforting Majnūn in the desert.
- (6) Fol. 42. The Battle of the Clans.
- (7) Fol. 55. The dead on the battlefield.
- (8) Fol. 73*b*. Bahrām Gūr and the Princess in the Black Pavilion.
- (9) Fol. 77*b*. Bahrām Gūr and the Princess in the Yellow Pavilion.
- (10) Fol. 82. Bahrām Gūr and the Princess in the Violet Pavilion.
- (11) Fol. 94. Leopard and gazelle in a landscape.

[B. W. R.]

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RAUZAT AL-ŞAFĀ'

DATED 1003 (1595)

A manuscript of the second volume of the Rauzat al-Şafā' by Mīr Khvānd

SUBJECT AND ARRANGEMENT. The manuscript consists of the second volume only—the History of the Prophet Muḥammad and the Four Orthodox Caliphs—of the famous *Rauzat al-Şafā'* or Realm of Purity, which comprises the History of the Prophets, Kings, and Caliphs, and a general history of Iran and the Musulman world to the end of the 15th century. Muḥammad ibn Khāvand Shāh ibn Maḥmūd, known as Mīr Khvānd, who was a protégé of Mīr 'Alī Shīr Navā'ī, lived at Herat, where he died in 903 (1497–8).

MEASUREMENTS, ETC. 35.5 × 25.4 cm.; the written surface measures 27.2 × 17.5 cm.; 34 lines; 164 folios.

WRITING AND PAPER. The writing is a neat *Nasta'liq* enclosed within gold, black, and red rulings. The paper is of a deep ivory tone, polished and thin but firm.

BINDING. The outside of the much-worn dark-green leather cover is divided into a central and four surrounding panels, still bearing faint traces of a design in gold, by

strips of gold paper stamped with a spiral pattern; the inside is of green marbled paper.

DATE AND SCRIBE. The manuscript was copied, probably at Shiraz, by Maḥmūd ibn Ḥājī al-Jahramī, who completed his work on 24 Rajab 1003 (4 April 1595).

ILLUMINATION AND ILLUSTRATIONS. On fol. 1b is an 'unvān in lapis and gold embodying, in white script, amid foliage scrolls, the title. Foll. 1b and 2 both have a border of strapwork between narrow red-patterned borders, and green, blue, and black line borders, as well as gold and coloured spot interlining.

The thirteen miniatures are typical examples of the Shiraz style of the time, and can be paralleled closely in several contemporary copies of the *Shāh-nāmah*, such as Ethé, *India Office Catalogue*, no. 2992. [E. B. and B. W. R.]

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NUZHAT-NĀMAH I 'ALĀ'Ī

DATED 1007 (1599)

A manuscript of the Nuzhat-nāmah i 'Alā'ī

SUBJECT AND ARRANGEMENT. This copy of the *Nuzhat-nāmah* (see no. 115 above), except for the chapters purposely left out by the scribe and for the rearrangement of the contents, is complete. The missing chapters are: Maqālah V, bāb 5-7; Maq. VI, bāb 5; Maq. VIII¹ and IX; Maq. X, bāb 1, faṣl. 9-11; Maq. XI; Maq. XII, nau' 7, 8, and 10.

MEASUREMENTS, ETC. 21.5 × 12.5 cm.; the written surface measures 15 × 7.5 cm. (variable); 17 lines; 150 folios.

WRITING AND PAPER. The writing is a good *Nasta'liq*, with rubrics, and within gold and coloured rulings. The paper is thin, polished, firm, and of biscuit tone.

BINDING. The cover, which seems to be contemporary with the text, is of brown leather with inlaid sunk ornaments composed of a central piece and two pendants, with borders of gilt line and dots. Red leather doublures.

DATE AND SCRIBE. The manuscript was copied in Qum by Muḥammad Mu'min ibn Muḥammad Qāsim, known as Aṣaḥḥ al-Kirmānī, who has dated it 17 Rajab 1007 (13 February 1599).

ILLUMINATION AND ILLUSTRATIONS. On fol. 1b is an ornamental heading, somewhat damaged. There are 109 miniatures in the text, to illustrate the objects described, in the late-Safavid (Isfahan) style. It has not been thought necessary to describe these in detail. The figure-drawing is as a rule conventional, but the graceful delineation of birds and plants is a feature of the illustrations. Among the animal subjects the miniature on fol. 21, depicting a bear with two cubs in a tree, is the most successful. [M. M. and J. V. S. W.]

¹ Two of the chapters of Maq. VIII, namely, those on 'Victorious and Vanquished' and 'Alī's Verdicts', are placed at the end of the work.

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SHĀH-NĀMAH

CIRCA 1570

Five folios from a very large copy of the Shāh-nāmah of Firdausī

ILLUSTRATIONS. These five miniatures, of very good quality, are excellent large-scale examples of the Metropolitan (Qazvin) style towards the end of the long reign of Shāh Ṭahmāsp, about 1560–70. They are by at least three different hands but almost uniformly vigorous, strongly coloured, and carefully executed. The subjects are as follows:

(1) King Ṭahmūras, third of the primeval Pishdadian dynasty, overcoming the demons, whom he later compelled to work for him. The demons are picturesquely variegated, against a splendid gold ground.

(2) Farīdūn fording a river on his way to fight the tyrant-usurper Zāḥḥāk. The drawing and finish of this miniature are particularly fine.

(3) The murder of Īraj, youngest son of Farīdūn, by his brothers Tūr and Salm. The faces of the murderers appear to have been damaged and subsequently retouched, but this is a splendid miniature, in all probability by the same hand as no. 2 above. The baton turbans of the subsidiary figures and the gorgeous blue sky with its delicate clouds are worth noting.

(4) Battle between Kai Khusrau and Afrāsiyāb, King of Turan. This is a good vigorous miniature with varied incident and some strong facial expressions.

(5) The capture of Bīzhan in the apartments of Manīzha, daughter of Afrāsiyāb. This is perhaps the least successful of the set, both in drawing and finish.

Note: For other miniatures from the same manuscript see Victoria and Albert Museum, Loan Exhibition *Catalogue* (1951–2), and New York, Iranian Institute Exhibition *Catalogue* (1941), frontispiece. [B. W. R.]

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DĪVĀN OF SHĀHĪ

CIRCA 1600

A manuscript of Shāhī's Dīvān

SUBJECT AND ARRANGEMENT. This copy of the *Dīvān* of Āqā Malik ibn Jamāl al-Dīn Amīr Shāhī, who died in 857 (1453),¹ comprises the usual *ghazals*, followed (fol. 47) by a few *muqatta'āt* and (fol. 47b) quatrains.

¹ See Ethé, *India Office Catalogue*, i, col. 740, no. 1293.

MEASUREMENT, ETC. 22.1 × 13.5 cm.; the written surface measures 12.1 to 12.4 × 6.2 cm.; 2 columns of 11 lines; 50 folios.

WRITING AND PAPER. The writing is a *Nasta'liq* enclosed between gold, green, and blue rulings. The paper is of a deep ivory tone, polished and firm and set within margins of firm paper of various tints covered in a floral design in gold.

BINDING. The outside of the red leather cover has a sunk and gilt central medallion with two pendants and corners containing a stamped floral design in gold, the field between being embellished with an elegant floral pattern in gold, and the whole contained within a floral border surrounded by a cord and line border, also gilt.

DATE AND SCRIBE. According to the almost obliterated colophon on fol. 49 the copy was made by the famous scribe Mīr 'Imād al-Ḥusainī [or Ḥasanī], who worked at Isfahan. A note inserted in the latter part of the 16th century by the librarian of the imperial palace at Dehli, containing a description of the manuscript in the traditional terms, vouches for the authenticity of the script.

ILLUMINATION AND ILLUSTRATION. On foll. 3b-4 is a double-page frontispiece of two pictures, forming a whole which depicts a young prince seated on a carpet in a garden beneath an arghavan in bloom, surrounded by his court, listening to a recitation of Shāhī's *Dīvān*. This painting, executed in the Bukhara style of the mid-16th century, is surrounded by a black border containing floral ornament and fleurons in gold and dull colours. On fol. 4b is a *sarlauḥ* in gold and two tints of blue, with floral ornament in colour and a little black. Between each piece are smaller *sarlauḥs* of similar style in black or colour, decorated with floral scroll-work in colour or gold.

SEALS AND INSCRIPTIONS. According to a note on fol. 1b this book formed part of the library of Shāh 'Abbās I. That the manuscript ultimately found its way into the library of the Mughal emperors at Dehli is shown by a further note (49b) dated 2 Ābān i Ilāhī (11 June 1556) stating that on that day in the first year of faith of Jalāl al-Dīn Muḥammad Akbar Pādishāh it passed from the care of Muḥammad Muvaqqar into that of 'Abd al-Ghaffūr, both of whom were librarians to Akbar. On fol. 2b, in the clumsy hand of Nūr al-Dīn Muḥammad Jahāngīr Pādishāh, is an autograph note of four lines recording, in the customary terms, the acquisition of this precious manuscript by the emperor, at his accession, for his private collection. His son, Shāh Jahān, contented himself with inserting, in his large hand, on fol. 49, a note recording that on 10 Āzār of the fifth year of his reign (31 March 1632) he deigned to glance at this *Dīvān* of Shāhī. On fol. 3 is also set the square imperial seal, dated 968 (1560-1), of Ḥamīdah Bānū Begum, wife of the Emperor Humāyūn. [E. B.]

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SEVEN FOLIOS FROM AMĪR KHUSRAU

MID-16TH CENTURY

Seven folios from a manuscript of the works of Amīr Khusrau

ILLUMINATION AND ILLUSTRATIONS. The folios, written in a fine *Nasta'liq*, have been re-margined with paper of various colours on which are stencilled designs of birds, beasts, trees, and flowers, and an occasional human figure. These have been worked up, with colour and black outlines, by a not very skilful artist who may well have been an Indian (note especially the treatment of the cypress trees on nos. 5 and 7, and the prominent use of crimson) working in the 17th century. [B. W. R.]

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FOUR FOLIOS FROM AMĪR KHUSRAU

MID-16TH CENTURY

Four folios from a manuscript of the poems of Amīr Khusrau

ILLUMINATION AND ILLUSTRATION. The text on each page is sumptuously adorned with gold, and, being mostly written diagonally, has left a number of triangular spaces, all of which are exquisitely illuminated in gold and colours. Each folio has been re-margined, probably about the beginning of the 19th century, with dark blue, salmon-pink, or olive-yellow paper, on which are freely drawn designs in gold of birds, beasts, and flowers, and an occasional group of European buildings such as are often found in the background of paintings executed under Fath 'Alī Shāh (1797-1834). [B. W. R.]

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EIGHT MINIATURES

FROM CIRCA 1600

A collection of eight miniatures

(i) Tinted drawing. A standing youth in crimson turban, green scarf, and blue and red sash. Lightly drawn landscape background in gold. Signature of Rīzā i 'Abbāsī.

(ii) Miniature painting of a young page wearing a fur-trimmed cap, short purple coat, and trousers of gold brocade, holding a wine bottle. Lightly drawn landscape background in gold. Signature of Rīzā i 'Abbāsī.

(iii) Miniature painting of a young page kneeling on one knee to offer a wine cup. He wears a plumed fur-trimmed cap and a long dark-crimson coat with gold embroidery of birds. Background of trees and clouds, lightly drawn in gold. Signature of Rizā i 'Abbāsī.

(iv) Drawing of a dervish in a landscape wearing a bell-shaped cap and a long overcoat. Isfahan style. First half of the 17th century.

(v) Tinted drawing of a young prince interviewing a sage under a tree while two other learned men discuss a book in the foreground. Isfahan style. Middle of the 17th century.

(vi) Folio of text illuminated in gold with marginal drawings heightened with gold. Above, an old woman pleads with a king seated on a rock and attended by a sword-bearer and a warrior. Below, foxes and hares in a landscape. Signed Valī. About 1600.

(vii) Miniature painting on gold background of a young page holding a wine cup and jewelled wine bottle. Signature Bandah i Dargāh Muḥammad Ḥusain. He wears a large variegated turban, a dark-crimson coat with yellow scarf. Middle of the 17th century.

(viii) Tinted drawing of an old man leading a child. Signed (in decorated Kufic) Ṣādiqī. First half of the 17th century. [B. W. R.]

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ARBA'AH OF HĀTIFĪ

CIRCA 1600

A manuscript of four poems by Hātifī

SUBJECT AND ARRANGEMENT. This manuscript contains four *maṣnavī* poems by 'Abd Allāh Hātifī, nephew of the poet Jāmī, who died in 927 (1520-1), viz. (1) *Khusrau u Shīrīn*, fol. 1; (2) *Lailā u Majnūn*, fol. 31; (3) *Haft Manẓar*, fol. 55; (4) *Tīmūr-nāmah*, fol. 87.

MEASUREMENTS, ETC. 29.3 × 18.7 cm.; the written surface measures 17 × 9.8 cm.; 4 columns of 17 lines; 160 folios.

WRITING AND PAPER. The writing is a fine *Nasta'liq*, within gold and coloured rules. The gold-sprinkled paper, thin, cream, and polished, has been re-margined.

DATE AND SCRIBE. The manuscript is unsigned and undated; it appears to have been written towards 1600.

ILLUMINATION AND ILLUSTRATIONS. The manuscript opens with an illuminated double title-page (foll. 1b, 2). Its general appearance is similar to those found in Shiraz manuscripts of the second half of the 16th century, but on closer inspection it will be found that the blue is darker and duller, yellow, mauve, and orange are freely

employed, and the designs include *Simurghs* and other birds naturalistically coloured and represented in pairs. In the three illuminated headings, on foll. 31*b*, 55*b*, and 87*b*, the later sixteenth-century Shiraz style is more closely followed.

The six miniatures, in a curious style of provincial appearance, are quite unlike any Persian work of the period, though, like the illuminations, they have some superficial resemblances to the Safavid style of Shiraz. They can be fairly closely paralleled, however, in two other manuscripts: a *Sindbād-nāmah* in the India Office Library (*Ethé* 1236) and a copy of the *Anvār i Suhailī* belonging to the Erskine of Torrie Institution, Dunimarle, Fife. The vagaries of drawing and costume, the modified or distorted landscape formulae, the un-Persian colour-scheme with its prominent purple, yellow, and orange, its hot Indian red, and its dull greens and blues, and the presence of the Qutbshāh seals, all combine to place this curious group of manuscripts at Golconda towards the end of the 16th century.

The subjects of the miniatures are as follows:

Fol. 19. Khusrau at Shīrīn's castle.

Fol. 38. Lailā and Majnūn at school.

Fol. 44*b*. Two men visiting Majnūn among the beasts.

Fol. 72*b*. Bahrām Gūr in the Red Pavilion. He wears a baton turban of pure Safavid form.

Fol. 98*b*. Victory of Tīmūr in Khvarizm.

Fol. 142. Victory of Tīmūr in Qarabagh.

[A. J. A. and B. W. R.]

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DĪVĀN OF FĀRYĀBĪ

DATED 1023 (1614)

A collection of poems by Zāhīr al-Dīn Fāryābī

SUBJECT AND ARRANGEMENT. This collection of verse by Zāhīr al-Dīn of Fāryāb, who died in 598 (1201), starts (fol. 1*b*) with the *qaṣīdas*; then come (44*b*) the *ghazals* and lesser fragments disposed, in conformity with tradition, regardless of the alphabetical order of rhyming.

MEASUREMENTS, ETC. 27.2 × 16.0 cm.; the written surface measures 19.0 × 8.1 cm.; 2 columns of 16 lines; 91 folios.

WRITING AND PAPER. The writing is a firm *Nasta'liq* enclosed within blue and gold rulings. The paper is of a deep ivory tone, unpolished and thick, worm-eaten and much repaired.

BINDING. The outside of the modern Bukhara cover of stamped brown leather embodying floral ornament and script has been cut down to fit the manuscript; the inside is of marbled paper; there is a new back.

DATE AND SCRIBE. The manuscript was copied by Shāh Qāsim, who completed the copy, probably at Isfahan, on 1 Jumādā 1023 (9 June 1614), for the library of Ḥasan Khān Shāmlū, whose name also appears over the doorway of the tent in the miniature on fol. 80.

ILLUMINATION AND ILLUSTRATIONS. There is a much mutilated 'unvān on fol. 1b; the titles are in blue or white on gold cartouches with floral ends. The three miniatures, notable for their delicate drawing and colour, are good early examples of the Isfahan style, and are probably by the same hand as those in no. 264 below (q.v.) and in a Nizāmī in the Bibliothèque Nationale (Sup. pers. 1980), which was also copied for Ḥasan Khān Shāmlū by the same scribe, Shāh Qāsim (Blochet, *Enluminures*, p. 131, and pls. LXXXVI, LXXXVII). The same artist may well have illustrated the *Shāh-nāmāh* of 1605-7 in the Metropolitan Museum of Art, New York (*Jackson and Yohannan*, no. 3). The subjects of the miniatures are as follows:

(1) Fol. 32b. A young prince seated in a pavilion of his palace, surrounded by musicians and servants, of whom one is handing him a cup; in front is a youth making love to a girl.

(2) Fol. 67b. The same prince, with his cup-bearer, on a carpet in a pavilion in a flowering garden, surrounded by musicians and servants.

(3) Fol. 80. The same prince, with members of his court and musicians, drinking before a tent of green and blue brocade decorated with beasts and birds, near some tree-covered rocks.

[E. B. and B. W. R.]

263

FOLIOS FROM THE ŞUVAR AL-KAVĀKIB

CIRCA 1690

Twenty-two folios from a manuscript of Tūsī's Şuvar al-Kavākib

SUBJECT AND ARRANGEMENT. For this astronomical work see no. 175 above.

MEASUREMENTS, ETC. 23.6 × 15.3 cm.; the written surface measures 18.5 × 10 cm.; 22 folios.

ILLUSTRATIONS. Each folio bears on its recto the representation of a constellation, and on its verso the same constellation in reverse. Eighteen of these pairs may be classed as true miniature paintings, whilst the other four are little more than diagrams. A few have been damaged or defaced. The style is very close to that of Mu'in Muşavvir towards the end of his career—his work in the Metropolitan Museum of Art, New York, *Shāh-nāmāh* of 1693 (*Jackson and Yohannan*, no. 4; Robinson, *Bodleian Catalogue*, p. 161 *ad calc.*) provides some close parallels. These astronomical miniatures are of good quality, though not elaborate, representing for the most part single features of animals and humans. They probably date from the last decade of the 17th century.

[A. J. A. and B. W. R.]

264

TĪMŪR-NĀMAH

DATED 1028 (1619)

A manuscript of Hātifi's Tīmūr-nāmah

MEASUREMENTS, ETC. 24 × 15 cm.; the written surface measures 16.3 × 8.8 cm.; 4 columns of 22 lines; 58 folios.

WRITING AND PAPER. The writing is a fine *Nasta'liq* within gold and blue lines. The paper is firm, cream, and polished.

BINDING. The lacquer binding is ornamented with flowers within borders.

DATE AND SCRIBE. The date, which has been tampered with, is almost certainly 1028 (1619). The scribe signs himself Shāh Qāsim al-Kātib.

ILLUMINATION AND ILLUSTRATIONS. This manuscript is in a set with no. 262 above and with Sup. pers. 1980 in the Bibliothèque Nationale, Paris, all three having been executed for the same patron, Ḥasan Khān Shāmlū (whose name appears here just above the colophon, as in no. 262), copied by the same scribe, Shāh Qāsim, and, in all probability, illustrated by the same artist. The illuminations and five miniatures in the present manuscript are of the same type, and as the subjects of the latter are conventional, they call for no detailed listing here. [A. J. A. and B. W. R.]

265

SEVEN MINIATURES

FROM 1025 (1616)

A collection of seven miniatures

(i) Tinted drawing. Head and shoulders of a girl, above whom a bird flies among clouds. Dated 3 Zū'l-Hijjah 1051 (5 March 1642). Unsigned, but probably an early work of Mu'in Muṣavvir in the style of his master, Riḏā i 'Abbāsī. Reproduced, Wiet, pl. xxxviii.

(ii) Tinted drawing. Young man carrying a cock. Signed by Mu'in Muṣavvir and dated 15 Zū'l-Hijjah 1066 (4 October 1656). Inscribed 'Drawn in haste for my child Āqā Zamān' (or 'for another relative of Āqā...'). Exhibited at Burlington House, 1931, *Catalogue*, no. 686; Binyon, Wilkinson, and Gray, no. 372. Reproduced, Rabino, p. 65; Wiet, pl. xl.

(iii) Tinted drawing. Dervish seated in a landscape eating fruit, a gourd-shaped bottle and cup beside him. Dated Rabī' I 1074 (October 1663) and inscribed 'for my child' (or 'relative') Ḥātīm Beg'. Unsigned, but almost certainly by Mu'in Muṣavvir,

to whom it is attributed by Binyon, Wilkinson, and Gray. Exhibited at Burlington House, 1931, *Catalogue*, no. 267*b*; Binyon, Wilkinson, and Gray, no. 373. Reproduced, Rabino, p. 48; Wiet, pl. xxxix.

(iv) Tinted drawing of a bare-headed, whiskered man wrapped in a fur-trimmed overcoat, seated on a rock under a tree. Signed Muḥsin, and dated 1025-1616.

(v) Small water-colour portrait of a middle-aged man with a thin face and hunched shoulders, wearing a turban of green brocade and a blue fur-trimmed coat. This is a work of very high quality in the europeanizing style of the late 17th century.

(vi) Small miniature painting of a man in a long grey coat who has fallen asleep over his books. This probably dates from the early 17th century.

(vii) Tinted drawing of a young prince conversing with a learned man under a tree. This is a work of fine quality in the Isfahan style of the early 17th century.

[B. W. R.]

266

THREE FOLIOS FROM THE BŪSTĀN

CIRCA 1610

Three folios with miniatures from a manuscript of the Būstān of Sa'dī

ILLUSTRATIONS. These three miniatures are good examples of the Isfahan style of about 1610; they have suffered a certain amount of damage. The subjects are as follows:

(1) A holy man, riding a leopard and with a snake in his hand, encounters another in a rocky landscape.

(2) A devotee kissing the foot of Jesus, whilst a young man weeps behind him.

(3) A man giving a dog water which he has obtained by lowering his cap down a well by means of his turban; he is observed by another man riding an ass.

[B. W. R.]

267

LAILĀ U MAJNŪN

DATED 1033 (1624)

A manuscript of Fāmi's Lailā u Majnūn

MEASUREMENTS, ETC. 25.3 × 17.1 cm.; the written surface measures 18.0 to 18.5 × 10.2 cm.; 4 columns of 19 lines; 51 folios.

WRITING AND PAPER. The writing is a small *Nasta'liq* enclosed within gold and coloured rulings. The paper is of a biscuit tone, polished and firm and set within margins of thinner paper of a lighter tone.

BINDING. The outside of the modern cover, with a flap, is of dark-blue morocco; the inside is of cream paper.

DATE AND SCRIBE. According to the colophon the copy was completed on Wednesday, 15 Rabī' II, 1033 (6 January 1624).

ILLUMINATION AND ILLUSTRATION. On fol. 1b is an *'unvān* of fine quality illuminated in lapis and gold, with a sparing use of colour and a little black; the gilt central cartouche is blank. The lesser titles are in red.

The single miniature (fol. 37b) shows Lailā and two companions seated near a stream in a landscape, conversing with the messenger who has carried her letter to Majnūn; seated in the background is a shepherd, playing the pipe to his dog and flock. The faces of the figures have been interfered with, but the miniature is a good example of the Isfahan style of the time, being very close to some of the work of Rīzā i 'Abbāsī.

[E. B. and B. W. R.]

SUBJECT AND ARRANGEMENT. The *Sūz u Gudāz*, 'Burning and Melting', is a romantic *maṣnavi* poem by Muḥammad Rīzā, known as Nau'ī, of Khabushān.

The author, who went to India in the reign of Akbar (1555-1605), and died in A.H. 1619 (A.D. 1610), wrote his poem on the instructions of the Emperor's son, Prince Dāniyāl. Its subject, as the title denotes, is the story of a Hindu maiden who burned herself as a Satī on her husband's funeral pyre. The poem is treated allegorically, the lady's love being regarded as symbolical of the soul's yearning towards God.

The poem has been translated into English by Mirza Y. Dawud and Dr. A. K. Coomaraswamy (London, 1912, with illustrations from an Indian manuscript in the British Museum).

MEASUREMENTS, ETC. 24.6 × 14.5 cm.; the written surface measures 14 × 7.7 cm.; 34 folios.

WRITING AND PAPER. The writing is a good *Nasta'liq* within gold and coloured rulings. The paper is gold-sprinkled, cream, thin, and polished.

BINDING. The binding is a superb example of cut-leather work, black, with a panel of design showing flowers, frog, dragon-fly, flies, and beetles, within panelled borders; inside, a panel of gold-cut tracery within borders having a cut-out flower design.

DATE AND SCRIBE. The text is not dated, but the manuscript appears to have been executed about the middle of the 17th century, or slightly later. The name of the scribe is not given.

ILLUMINATION AND ILLUSTRATIONS. There is a good *sarlah* in gold and colours. The first two pages have a design of foliage and birds in the margins, in two tones of gold and colours. There is a floral design on a gold ground on the last page of the text. The headings have already been mentioned.

There are ten illustrations, in full colour, in excellent preservation. They are superb examples of the style of the period, and may be confidently attributed to the hand of Muḥammad Qāsim.¹

The subjects are as follows:

- (1) Fol. 6b. The poet kneeling before Prince Dāniyāl, in a garden.
- (2) Fol. 8. The worship of fire.
- (3) Fol. 13b. The youth telling his father of his love, both seated in a garden.
- (4) Fol. 16. The lovers, seated in a garden, with an attendant.
- (5) Fol. 22. The bridegroom's coffin being carried to the pyre.
- (6) Fol. 22b. The bride refusing to be dissuaded from her purpose.
- (7) Fol. 25. The bride before the Emperor Akbar.
- (8) Fol. 26b. Prince Dāniyāl riding to the scene of cremation.
- (9) Fol. 29. The bride taking leave of the Prince.
- (10) Fol. 31b. The pyre. The bride preparing to sacrifice herself.

[J. V. S. W. and B. W. R.]

269

SŪZ U GUDĀZ

MID-17TH CENTURY

A manuscript of the Sūz u Gudāz of Nau'ī

SUBJECT AND ARRANGEMENT. For a description of this poem see no. 268 above.

MEASUREMENTS, ETC. 26 × 15.3 cm.; the written surface measures 14.9 × 6.9 cm.; 2 columns of 12 lines; 29 folios.

WRITING AND PAPER. The writing is a clear *Nasta'liq*. Gold rulings. Gold-sprinkled paper.

BINDING. The manuscript is bound in modern Persian style in black leather, gilt, with gilt patterns inset. The red doublures have enamelled quatrefoils in the centres with representations in early Qājār style (c. 1820) of a girl and a flower pattern.

DATE AND SCRIBE. There is no date, but it appears to have been written about 1650. The scribe's name, given in the colophon, is 'Abd al-Rashīd.

ILLUMINATION AND ILLUSTRATIONS. There is a good *sarlah* in gold and colours, very carefully executed. The title is written in blue on a gold ground. The first two pages have gold scroll designs in the margins.

¹ Cf. *Martin*, pl. 165; *Schulz*, pl. 166; *Kühnel*, pl. 91; *Bloch*, *Peintures*, lxviii; *Bloch*, *Musulman*

Painting, clxvii; also his work in the *Shāh-nāmah* of 1648 in the Royal Collection at Windsor.

The twelve miniatures are of very good quality, and typical of the Isfahan style of the mid-17th century, being close to those in no. 268 above (though a little inferior), and closer still to those in the Bibliothèque Nationale copy of the same poem (Sup. pers. 769). The miniatures in the latter are said to have been the work of Shafī 'Abbāsī (see Blochet, *Enluminures*, p. 136).

The subjects are as follows:

- (1) Fol. 6. The poet kneeling before Prince Dāniyāl in a garden (cf. Blochet, *Enluminures*, pl. xciii a).
- (2) Fol. 7. The worship of fire.
- (3) Fol. 10v. The lovers seated together, with attendants.
- (4) Fol. 11v. The youth telling his father of his love.
- (5) Fol. 13. The bride being tended by her maidens (cf. Blochet, *Enluminures*, pl. xciii b).
- (6) Fol. 14. The bride with her mother and attendants.
- (7) Fol. 17. The bridegroom killed by bricks from a falling building.
- (8) Fol. 18v. The bridegroom's coffin being carried to the pyre (cf. Blochet, *Enluminures*, pl. xciv a).
- (9) Fol. 19v. The bride refusing to be dissuaded from her purpose.
- (10) Fol. 21v. The bride before the Emperor Akbar (here represented as a bearded figure in early middle age: cf. Blochet, *Enluminures*, pl. xciv b, where the Prince Dāniyāl is represented).
- (11) Fol. 23v. Prince Dāniyāl, on horseback, accompanying the bride to the pyre.
- (12) Fol. 26. The pyre. The bride preparing to sacrifice herself (cf. Blochet, *Peintures*, pl. LXIX).

[J. V. S. W. and B. W. R.]

270

SHĀH-NĀMAH

CIRCA 1650

A manuscript of Firdausi's Shāh-nāmāh

MEASUREMENTS, ETC. 35.3 × 24 cm.; the written surface measures 25.8 × 9.6 cm.; 4 columns of 25 lines; 232 folios.

WRITING AND PAPER. The writing is a good *Nasta'liq* within gold and blue rules. The firm paper is cream and little polished.

BINDING. The red morocco binding has a centre ornament and a gilt-stamped floral border.

DATE AND SCRIBE. The manuscript, which is undated and unsigned, was copied towards 1650.

ILLUMINATION AND ILLUSTRATIONS. Foll. 1b, 2 are illuminated as a double title-page in a conservative style; gold, blue, black, and vermillion are the most prominent colours. These pages have suffered some damage. Sub-headings are written in red or white on plain gold panels.

The twenty-one miniatures are all signed by Mu'in Muṣavvir, the best of Riṣā i 'Abbāsī's pupils, and the last is dated Muḥarram 1066 (November 1655). They are excellent and characteristic specimens of his style. For other *Shāh-nāmah* illustrations by Mu'in see Schroeder, *Persian Miniatures*, pls. xxvii, xxviii.

[A. J. A. and B. W. R.]

271

SHĀH-NĀMAH

CIRCA 1605

A fragment of the Shāh-nāmah

MEASUREMENTS, ETC. 23 × 14.3 cm.; the written surface measures 17.3 × 9.6 cm.; 2 columns of 25 lines; 71 folios.

WRITING AND PAPER. The writing is a small *Nasta'liq*. The paper is thin, cream, and polished.

BINDING. The binding is plain black leather.

DATE AND SCRIBE. The manuscript is undated and unsigned; it was written towards 1605.

ILLUSTRATIONS. The nine miniatures—they are actually tinted drawings—are of good average quality, and typical early products of the Isfahan style, being very close to the illustrations of a *Shāh-nāmah* of 1012 (1604) in the India Office Library (*Ethé* 876). They may even be by the same hand, and may in any case be dated about 1605. Neither the choice nor treatment of the subjects presents any outstanding features, except that on fol. 50 Bahrām Gūr is shown winning the crown from between *four* lions; the most charming represents Bahrām Gūr hunting with Āzādah (fol. 45b).

[A. J. A. and B. W. R.]

272

GULISTĀN

DATED 1043 (1633-4)

A manuscript of Sa'dī's Gulistān

SUBJECT AND ARRANGEMENT. According to the colophon, this copy of Sa'dī's *Gulistān* or Garden of Roses was illuminated for the library of the Safavid Shāh Ṣafī al-Mūsavī al-Ḥusainī Bahādur Khān, who ruled 1038-52 (1629-42).

MEASUREMENTS, ETC. 33.4 × 14.4 cm.; the written surface measures 17.4 × 8.0 cm.; 12 lines, sometimes 2 columns; 164 folios.

WRITING AND PAPER. The writing is a large, bold *Nasta'liq* enclosed within blue and gold rulings. The gold-sprinkled paper is of a deep ivory tone, polished and thin.

BINDING. The outside of the rough black leather cover is decorated, in emulation of archaic ornamentation with precious stones, with a central medallion having a deep-sunk coloured floral ground ornamented with a raised, gilt fleuron with a coloured ground, two sunk and gilt pendants containing a gilt ornament in relief, and gold lining; the inside is of red leather ornamented with a central medallion with two pendants containing gold tracery over blue, red, and black, and gold lining.

DATE AND SCRIBE. The copy was made, probably at Isfahan, in 1043 (1633-4) by 'Abd al-Jabbār, whose script emulates that of Mīr 'Imād al-Ḥusainī.

ILLUMINATION. On fol. 1b is a *sarlah* of Safavi style in lapis and gold, with white and coloured flowers and some use of black. The margins are embellished with pale paintings of Qājār style, probably dating from the mid-19th century, of which some are imperfect, being cut off by the outer edge of the page; special mention may be made of (fol. 1b) a conventional and unauthenticated portrait of Sa'dī; (2b) the prophet Muḥammad with nimbus and veil and with flame-bearing angels hovering above him; (2, 4, 5, 8b, 9, 12b, 13, 15, 17b, 18b, 20, 20b, 31b, &c.) the Iranian ruler surrounded by his court, and so on; (2b, 3, 3b, 29, &c.) dervishes and *Qalandars*; (24b) a man in a cangue,¹ a favourite theme of Persian art;² (5b) Italian architecture; (26b) European children.

[E. B.]

¹ The Chinese *kia* or *kea*, a portable pillory.

² See Blochet, *Enluminures*, pl. 109.

KITĀB I ḤASHĀ'ISH

DATED 1054 (1645)

A manuscript of a Persian translation of Dioscorides

SUBJECT AND ARRANGEMENT. The herbal of Dioscorides was translated into Arabic by a number of scholars, the most esteemed version being that of al-Ḥusain ibn Ibrāhīm al-Nātīlī, for which see C. Brockelmann, *Geschichte der arabischen Litteratur*, i, p. 207; Suppl., i, p. 307. The present Persian translation from the Arabic was made by Ghiyāṣ al-Dīn Muḥammad Rīzavī for Shāh 'Abbās in the early years of the 17th century.

MEASUREMENTS, ETC. 38.7 × 25 cm.; the written surface measures 26 × 17 cm.; 15 lines; 204 folios.

WRITING AND PAPER. The writing is a good *Nasta'liq*. The paper is cream, firm, and polished.

BINDING. The binding in plain black leather, of early Qājār style, has a centre lacquered ornament of birds and flowers and a gilt corner design; inside is red with a gilt corner design.

DATE AND SCRIBE. The manuscript, which is unsigned, is dated 4 Zū'l-Qa'dah 1054 (2 January 1655).

ILLUSTRATIONS. There are more than 350 pages of this manuscript on which paintings occur. The great majority of them are, of course, conventional representations of trees and plants, but in the twenty-five where human figures and animals are found, the drawing, though summary, is seen to be typical of the Isfahan style of the period. They appear to be the work of a competent painter working at high speed.

[A. J. A. and B. W. R.]

274

BŪSTĀN

DATED 1059 (1649)

A manuscript of Sa'di's Būstān

MEASUREMENTS, ETC. 18.7 × 11.0 cm.; the written surface measures 12.0 × 5.6 cm.; 2 columns of 13 lines; 172 folios.

WRITING AND PAPER. The writing is an elegant *Nasta'liq* enclosed between blue, gold, black, and red rulings. The gold-sprinkled paper is of a pale bird's-egg blue, polished and thin but firm.

BINDING. The outside of the cover of dark-red leather is ornamented with scroll-work in dark-brown leather surrounded by a panelled border of similar style containing script in dark-brown leather, both script and ornament being outlined in cord-thread; there is a gilt cord border. The inside is of light-olive leather ornamented with a central medallion and two pendants, corners and side pieces in black tracery over gilt, with a gilt cord border.

DATE AND SCRIBE. The manuscript is dated 1059 (1649) and signed by Nāṣir Kitābdār, who made the copy for Abū 'l-Manṣūr 'Abd al-'Azīz Bahādur Khān of Transoxiana.

ILLUMINATION AND ILLUSTRATIONS. On foll. 2b-3 is a double-page frontispiece in an unusual style consisting of an '*unvān*' in lapis and gold surrounded by a wide border of scroll-work in two tints of gold on a punched gold ground embodying clothed

male and female figures in divers attitudes; at the corners of the pages are clothed male figures placed swastika-wise.

Many of the margins are decorated in gold on a blue or red ground with a design of animals in a forest. That the motifs are in part mechanically reproduced by stencils is obvious from their similarity. The exceptions are two decorations of superior craftsmanship, freehand work executed with infinite care; illuminated in tints predominantly grey-brown, blue, and red on a gold ground, and with the same sketch as basis, each constitutes, on foll. 125 and 125*b* respectively, a frontispiece in marginal form. Two Chinese monsters confront each other with threatening mien, their front feet clawing two gazelles; the body of one is entirely composed of other animals; a *sīmurgh* and a panther complete the design. An inferior painting with the same sketch as basis occurs on fol. 8*b*.

Other margins are decorated with human or animal figures in gold, such as one with a picture (fol. 96*b*) of Shīrīn bathing spied by Khusrau. On fol. 142*b* is the Bukharan Prince 'Abd al-'Azīz, in his harem, near a pond with a fountain upon which swim two ducks; a woman is handing the prince a cup, another is bringing a covered dish, while three women are making music and others are walking about the garden. This skilful composition is signed, in minute script: 'The work of Farhād.'

Other noteworthy decorations are: (foll. 3*b*, 4, 7, 8), a design in colour of leopards and deer amid floral forms; (4*b*, 5, 9, 11*b*, 14*b*, 15*b*, 16), a floral design in lapis and gold; (5*b*, 6, 6*b*, 7*b*, 9*b*, 10*b*, 11, 12*b*, 13, 17*b*, 18, 24*b*, 111), various animals, some borrowed from the Chinese, in forest surroundings or amid foliage scrolls; (10, 12, 13*b*, 14), cloud scrolls and floral ornament embodying animal heads, in gold; (15) floral and bird design in lapis and gold; (16*b*, 17), gold heads incorporated in ornamental foliage; (18*b*, 24, 168), the same design as on 3*b*, &c., above, executed in gold; (80*b*), a horseman dispatching a lion with an arrow while another man thrusts his sword through a lion's head from inside its mouth; near a cypress stands a man armed with a *sarbatane*; (81), two hunters in a forest, chasing a lion which has caught a gazelle; there are two other hunters armed with muskets; (89), winged genii, one mounted on a two-headed lion, within a decoration of animal heads and large lotus; (103), a musician attacking a man with his mandolin; (104*b*), three camels, one carrying a fabric tent; (108), a man visiting a hermit in his tent in the country near two walled cities.

The colophon on fol. 168*b* is embellished with floral forms in colour on a gold ground.

[E. B.]

275

KULLIYYĀT OF SA'DĪ

DATED 852 (1448)

A manuscript of Sa'dī's collected poems

SUBJECT AND ARRANGEMENT. The order of contents is as follows: fol. 2*b*, Preface of 'Alī ibn Aḥmad ibn Abū Bakr Bīsutūn; fol. 4*b*, six *risālas*; fol. 30*b*, *Gulistān*;

fol. 86*b*, *Būstān*; fol. 170 (margin), Arabic *qaṣīdas*; fol. 175*b*, Persian *qaṣīdas*; fol. 196, *Tarjī'āt*; fol. 201, *Marāṣī*; fol. 204*b*, *Mulamma'āt*; fol. 209*b*, *Ṭayyibāt*; fol. 285*b*, *Badā'i*'; fol. 321, *Khawātīm*; fol. 331*b*, *Ghazaliyyāt i qadīm*; fol. 338*b*, *Ṣāhibiyyah*; fol. 348 (margin), *Muqatta'āt*; fol. 355*b*, *Rubā'iyyāt*; fol. 360*b*, *Fardiyyāt*; fol. 363, *Khabīṣāt*; fol. 370*b*, *Majlis i hazl*.

MEASUREMENTS, ETC. 19.9 × 12.7 cm.; the written surface measures 14.3 × 8.7 cm.; 2 columns of 21 lines, and an outer column (written diagonally) of 12 lines; 377 folios.

WRITING AND PAPER. The writing is a small neat *Naskh* enclosed within gold rulings. The paper is cream-coloured and highly polished.

BINDING. The outside covers are of painted lacquer with a repeating floral design on an orange background, probably Indian work (18th century), and of mediocre quality. The edges and spine have been repaired with black leather. The fine doublures are original and in very good condition, of brown leather, each having a central medallion with pendants and corner-pieces of exquisite cut-out work on blue, green, and gold backgrounds, the outlines and borders gilt.

DATE AND SCRIBE. The copyist does not include his name in the colophon, but gives the date of completion as 1 Zū'l-Qa'dah 852 (28 December 1448).

ILLUMINATION AND ILLUSTRATIONS. Foll. 1*b* and 2 are illuminated with two roundels on backgrounds of arabesques within decorated borders; each roundel contains a central circular panel round which are grouped twelve smaller ones in which the titles of the various works comprised in the volume are written. Foll. 2*b* and 3 are splendidly illuminated as a double title-page, and each section of the manuscript opens with a small illuminated heading (for folio numbers see above, SUBJECT AND ARRANGEMENT). These latter, and the borders of the table of contents on foll. 1*b* and 2, are in the minute unoutlined style characteristic of Shiraz-Timurid manuscripts, while the double title-page is a fine example of the more finished and elaborate outlined style normal in other parts of Persia at this time (cf. Robinson, *Descriptive Catalogue of Persian Paintings in the Bodleian Library*, p. 16).

The seven miniatures, in fair condition, are typical of the Shiraz style of the time. With the possible exception of the *Mir'āj* (fol. 88), they appear to be the work of the same painter who illustrated most of the Teignmouth *Shāh-nāmah* nine years later (now Kevorkian Foundation, xxviii: see Victoria and Albert Museum, *Persian Paintings*, pl. 10) and a *Nizāmī* in the Bibliothèque Nationale, Paris, of about the same period (Sup. pers. 1112: see Stchoukine, *Les Miniatures des MSS. Timurides*, pl. XXI, where this manuscript is dated 'vers 1420'). He had considerable originality and imagination, but only moderate technical ability. The subjects are as follows:

- (1) Fol. 36. The Vizier interceding with the Sultan for a youth captured with a band of robbers.
- (2) Fol. 88. The ascent of the Prophet (whose face has been erased) attended by Gabriel and other angels.
- (3) Fol. 91. A traveller encountering a holy man riding a leopard and using a snake for a whip.
- (4) Fol. 111*b*. The soldier using his turban to draw water for the thirsty dog.

- (5) Fol. 116. The King and his cortège watching the peasant and his donkey.
 (6) Fol. 144. Courtiers shooting the old woman's cat that had entered the Sultan's kitchen.
 (7) Fol. 159b. Sa'dī with the Brahmans in the idol-temple at Somnath.

[B. W. R.]

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KHAMSAH OF NIZĀMĪ

CIRCA 1670

A manuscript of the Khamsah of Nizāmī

SUBJECT AND ARRANGEMENT. This copy of the Five Poems of Nizāmī is arranged as follows: (1) *Makhzan al-Asrār*, fol. 1b; (2) *Khusrau u Shirin*, fol. 16b; (3) *Lailā u Majnūn*, fol. 95b; (4) *Haft Paikar*, fol. 151b; (5) *Sharaf-nāmah i Iskandarī*, fol. 219b, followed by the second part of the *Iskandar-nāmah*, here called *Khīrad-nāmah i Iskandarī*, on fol. 298b.

MEASUREMENTS, ETC. 20 × 13.4 cm.; the written surface measures 16.3 × 8.9 cm.; 4 columns of 19 lines; 348 folios.

WRITING AND PAPER. The writing is a *Nasta'liq* of high quality, the written surface being lightly sprinkled with gold and enclosed within gold rulings. The paper is polished and thin, of a pale creamy hue.

BINDING. The red leather binding, of comparatively modern date, has its outer faces covered with Indian red silk brocade with a large floral design; the doublures are covered with floral chintz.

DATE AND SCRIBE. The manuscript is dated in several places: 1079 (fol. 218), 1080 (foll. 94, 150), and 1081 (fol. 348b). The final colophon gives the exact date of completion as 15 Zū'l-Hijjah 1081, corresponding to 25 April 1671, adding that the copy was made at Bukhara by two scribes, Mullā Barqī and Mullā 'Arabshāh, under the direction of the librarian 'Abd al-Rahmān, for the Janid Prince 'Abd al-Azīz Bahādur Khān.

ILLUMINATION AND ILLUSTRATIONS. The illuminations consist of a double title-page of excellent quality (foll. 1b, 2), and a heading for each poem. Though all extremely fine, these are rather un-Persian in character and colouring, and may perhaps have been the work of Indian illuminators.

The manuscript contains 33 miniatures, some of which bear the signature of one of the following artists: Muḥammad Muqīm (7), 'Ivaz Muḥammad (4), Muḥammad Amīn (2), and Bihzād (1). Muḥammad Muqīm is also represented in the Library by a miniature from a *Shāh-nāmah* (Ac. 693). The work of all these artists is of high quality, but markedly Indian in character, colour, and, in many cases, costume. They differ considerably from Mughal work of the same period, and it seems most likely that the painters were natives of Kashmir, or possibly refugees from the Deccan.

[B. W. R.]

SHĀH-NĀMAH

LATE 16TH CENTURY

A fragment of a manuscript of Firdausi's Shāh-nāmah

MEASUREMENTS, ETC. 40.7 × 26.1 cm.; the written surface measures 24.8 × 13.7 cm., 4 columns of 24 lines; 21 folios.

WRITING AND PAPER. The writing is an excellent *Nasta'liq*, within gold and blue lines. The paper is thin, ivory-toned, and semi-polished.

BINDING. The morocco binding is modern.

DATE AND SCRIBE. The manuscript, which is undated and unsigned, appears to have been written towards the end of the 16th century.

ILLUMINATION AND ILLUSTRATIONS. The manuscript opens (fol. 16) with an exceptionally fine illuminated heading in gold, blue, black, and other colours, with exquisitely painted small pendants rising from it into the upper margin. It is signed, in minute script towards the lower centre, Zain al-'Ābidīn al-Tabrīzī. All sub-headings are fully illuminated, as are the triangular spaces left on pages where portions of the text have been written diagonally. All the margins are splendidly decorated in gold with floral scrolls and (where a miniature occurs) designs of beasts and birds amid clouds and foliage.

The fragment contains sixteen miniatures of great size and magnificence. Their style (apart from the additions by Muḥammad Zamān) indicates a date near the end of the 16th century, and the scale and splendour of the whole manuscript shows that it was destined for a royal patron. There can, in fact, be very little doubt that this fragment is the remains of a *Shāh-nāmah* made for Shāh 'Abbās the Great shortly after his accession in 995 (1587).

The miniatures of this period appear to be the work of three different artists. The first is in all probability Āqā Rīzā, to whom the following miniatures may be attributed:

- Tahmūraṣ defeating the Demons,
- Farīdūn and his men fording a river.
- Farīdūn receiving the envoy of his sons Tūr and Salm.
- Rustam and the White Elephant.

The second is a follower of his style, but lacks his finish in drawing and the splendour of his colour. To him may be attributed the following:

- The enthronement of Prince Siyāmak.
- The sawing in half of Jamshīd before Zāḥḥāk.
- Jandal, envoy of Farīdūn, before the King of Yemen.
- Minūchihr pursuing Tūr (re-touched by Muḥammad Zamān).
- King Naudar beheaded by Afrāsiyāb.

Kai Kā'ūs and the Persian army captured and blinded by the White Demon (re-touched by Muḥammad Zamān).

Rustam sleeping while Rakhsh kills the marauding lion (re-touched by Muḥammad Zamān).

The third artist was an outstanding practitioner in the earlier manner; his work shows no foreshadowing of the Isfahan style of the 17th century as does that of his two colleagues. He was a master of colour and technique—the fruit of long experience, for he was probably the oldest of the three—and could on occasion rise to great heights, as in the second of his miniatures listed below:

Farīdūn, his three sons, and their wives.

The Sīmurgh carrying the infant Zāl to its nest.

Zāl below Rūdābah's balcony.

Lastly, nearly a century after the completion of the manuscript, it received additions from the hand of the painter Muḥammad Zamān, recently returned from a course of instruction in Italy. It will be recalled that he 'improved' another royal manuscript, the Nizāmī of Shāh Ṭahmāsp in the British Museum (Or. 2265) four years later. Apart from his re-touchings of the existing miniatures already noted (which are almost entirely confined to the faces), two miniatures are entirely his work, and provide excellent examples of his meticulous Italianizing style:

The head of Īraj presented to his elder brothers Tūr and Salm.

The Sīmurgh assisting at the birth of Rustam (dated 1087 (1676)). [B. W. R.]

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TĀRĪKH I JAHĀN-ĀRĀ

DATED 1094 (1683)

A manuscript of a history of the Ṣafavids

SUBJECT AND ARRANGEMENT. This summary history of the Ṣafavids from the foundation of the dynasty to the end of the reign of Shāh 'Abbās II, who died in 1077 (1666), was completed in the year 1094 (1683). The full title of the work as given in the colophon is

تاریخ جهان ارای شاه اسمعیل بهادر خان

and a shorter version of this title has been added to the opening 'unvān; the author's name does not appear. The text begins:

اورده اند که چون مفترض الطاعة واجب العصمة امام موسى کاظم عليه السلام الخ

MEASUREMENTS, ETC. 26.5 × 18 cm.; the written surface measures 20.3 × 11.5 cm.; 16 lines; 246 folios.

WRITING AND PAPER. The writing is an excellent *Nasta'liq*, within gold and coloured rules. The paper is cream, thin, and polished.

BINDING. The brown leather binding has a sunk centre medallion and corners.

DATE AND SCRIBE. The manuscript is dated Monday, 16 Šafar 1094 (14 February 1683), and signed Muḥtasham Iṣfahānī.

ILLUMINATION AND ILLUSTRATIONS. The manuscript opens with a fine illuminated heading on fol. 1*b*, with gold, blue, and red as the most prominent colours.

The seventeen miniatures are, on the whole, good examples of court painting after the return of Muḥammad Zamān from Italy had encouraged a strongly europeanizing style. The most successful are perhaps the following:

Fol. 20. Sultān 'Alī defeats the Governor of Shīrvān.

Fol. 77. Shah Ismā'il escalading the mountain stronghold of Rustam Shāh.

Fol. 89*b*. Murād Beg attacking the Zangī (slightly defaced).

Fol. 191. Persian assault under Najm on an Uzbek fortress.

Fol. 193. Soldiers with their horses under a castle wall in a snowstorm.

[A. J. A. and B. W. R.]

279

ŞAFAVĪ HISTORY

CIRCA 1670

A history of the Šafavids

SUBJECT AND ARRANGEMENT. This history of the Šafavid Shāhs was composed by Murtaẓā Qulī, guardian of the Ardabil Shrine. It is stated in the text that the work was originally composed in the year 1078 (1667–8) for Shāh Šafī II. The history (foll. 1–86) is followed by various poems. Both at the beginning and on fol. 135*b* are two couplets in an elegant *Nasta'liq* calligraphy, the latter signed by 'Alī Riẓā al-Kātib.

MEASUREMENTS, ETC. 29.5 × 18.2 cm.; the written surface measures 17.8 × 9.2 cm.; 12 lines; 136 folios.

WRITING AND PAPER. Written in a good *Nasta'liq* on gold-sprinkled paper.

BINDING. Early 19th-century. Lacquer covers with flower designs in centre and corner-pieces, and flower designs on doublures.

DATE AND SCRIBE. The manuscript is not dated, but appears to be little, if at all, later than the date of composition. It belongs, at any rate, to the third quarter of the 17th century. The scribe's name is not given.

ILLUMINATION AND ILLUSTRATIONS. The two opening pages are fully illuminated in gold and colours with floral designs and a rich *sarlah*. The margins are ruled in gold and colours, and the headings are written in gold.

There are twenty-two whole-page miniatures, executed in a style typical of the period, still showing the influence of the school of Riẓā i 'Abbāsī. In the colouring, which is not on the whole unpleasing, mauves and pinks are prominent features. The

designs show little originality. Signatures of two artists appear on a number of them. The first, Rîzâ i Muşavvir, contributed to the sumptuous *Shāh-nāmāh* made for Shāh 'Abbās II between 1642 and 1651, now in the State Public Library, Leningrad (333). Of the other, Muẓaffar 'Alî, nothing is known.

The subjects are as follows:

- (1) Fol. 5*b*. Shāh 'Abbās ordering the execution of the murderers of Ḥamzah Mîrzā in 995 A.H.
- (2) Fol. 7*b*. The siege of the fortress of Shamākhî in 1016 A.H. Signed Muẓaffar 'Alî.
- (3) Fol. 10. The accession of Shāh Şafî in 1038 A.H. Bearing the signature 'The humble Rîzâ i Muşavvir'.
- (4) Fol. 11. The attack on the fortress of Īravān in 1045 A.H.
- (5) Fol. 14*b*. The author visited by Shāh Şafî in the camp near Ardabil.
- (6) Fol. 16*b*. The accession of Shāh 'Abbās II in 1052 A.H. at Kashan.
- (7) Fol. 18*b*. Shāh 'Abbās II receiving Imām Qulî Khān, Governor of Bukhara.
- (8) Fol. 22*b*. Shāh 'Abbās II. A court scene, with musicians.
- (9) Fol. 26*b*. Shāh 'Abbās II. A court scene, with musicians. Bearing the signature 'Rîzâ i Muşavvir'.
- (10) Fol. 31*b*. Shāh 'Abbās II. A court scene, with musicians. Bearing the signature 'Rîzâ i Muşavvir'.
- (11) Fol. 36. Shāh 'Abbās II inspecting horses for his army.
- (12) Fol. 39*b*. Heads of rebels brought before Shāh 'Abbās II.
- (13) Fol. 43. Shāh 'Abbās II receiving Sultān Bulāghî at Mashhad.
- (14) Fol. 45. Shāh 'Abbās II in council. Signed Muẓaffar 'Alî.
- (15) Fol. 51. Shāh 'Abbās II with attendants and musicians.
- (16) Fol. 55*b*. The siege of Qandahar.
- (17) Fol. 60. The celebration of the Naurūz.
- (18) Fol. 64*b*. Shāh 'Abbās in council with his generals. Signed Muẓaffar 'Alî.
- (19) Fol. 68*b*. A battle scene. The Persian and Indian armies in conflict.
- (20) Fol. 73*b*. Shāh 'Abbās II with attendants and musicians.
- (21) Fol. 77*b*. Shāh 'Abbās II with attendants and musicians.
- (22) Fol. 87. The accession of Shāh Şafî II in 1077 A.H.

[J. V. S. W. and B. W. R.]

280

LAVĀ'IH

DATED 1011 (1603)

A manuscript of the Lavā'ih of Fāmī

SUBJECT AND ARRANGEMENT. This is an exquisite copy of the celebrated theosophical treatise by the poet Jāmī, edited and translated by Mîrzā Muḥammad of Qazvin and E. H. Whinfield (London, 1906).

MEASUREMENTS, ETC. 29.7 × 17.5 cm.; the written surface measures 18 × 9.5 cm.; 11 lines; 31 folios.

BINDING. The brown leather binding is decorated with a sunk centre medallion, gilt, and rules; inside the leather is red, with a centre of cut leather tracery gilt over blue.

WRITING AND PAPER. The writing is a splendid *Nasta'liq* within gold and coloured rules. The paper cream and stout, gold-sprinkled, and polished.

DATE AND SCRIBE. The manuscript is dated Thursday, 22 Ramaẓān, 1011 (6 March 1603), though there has been a small erasure in the figures; it is signed Mīr 'Alī al-Husainī.

ILLUMINATION AND ILLUSTRATIONS. There is an exquisitely fine illuminated heading on fol. 1*b*, and the margins throughout are gorgeously decorated with floral scrolls in colours and gold.

Below the colophon on fol. 31 is a little miniature of a gardener presenting a spray of flowers to a mounted prince. A signature has been mostly obliterated by the bottom margin-ruling, but Muḥammad or Maḥmūd appears to have been part of the artist's name. This painting is in the normal Isfahan style and is contemporary with the text.

INSCRIPTION. The first folio bears an entry, on a separate pasted-on paper, in the autograph of the Mughal Emperor Jahāngīr dated 1014 (1605-6).

[A. J. A. and B. W. R.]

281

IKHTIYĀRĀT I BADĪ'Ī

CIRCA 1640

A manuscript of the Materia Medica of Zain al-Dīn 'Attār

SUBJECT AND ARRANGEMENT. See no. 244 above. This copy is in considerable disorder, lacking beginning and end.

MEASUREMENTS, ETC. 23.6 × 16.3 cm.; the written surface measures 15 × 10 cm.; 15 lines; 235 folios.

WRITING AND PAPER. The writing is a clear *Nasta'liq*. The paper is thin, cream, and polished.

BINDING. The binding is plain brown leather.

DATE AND SCRIBE. The manuscript, which is undated and unsigned, was written towards 1640.

ILLUSTRATIONS. The manuscript contains fifty-one small miniatures of the type found in copies of Qazvīnī, illustrating various beasts, reptiles, and insects, trees and plants. They occur on foll. 7*b* (the Elephant), 8 (the Lion), 10*b*, 11, 11*b*, 12, 15, 18, 18*b*, 21*b*, 23, 27, 30*b*, 33 (a strange fish walking on the land), 33*b* (Crabs), 34 (the Tortoise), 35,

35*b*, 36*b*, 37, 37*b* (the Scorpion), 39*b*, 40, 41*b*, 46*b*, 54*b*, 106*b* (Hawk perched on a rock), 107*b* (2), 109*b*, 111*b*, 116*b*, 118 (the Walking Fish again), 126, 127, 128, 128*b*, 129*b* (a Dragon-like Lizard), 130, 132, 133*b*, 150, 162, 170, 187*b*, 193*b*, 197*b*, 210*b*, 211, 214, and 216. They are of very fair quality and probably date from the second quarter of the 17th century. [A. J. A. and B. W. R.]

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MINIATURES

FROM EARLY 18TH CENTURY

A collection of miniatures

(i) Three portrait heads in black and white miniature technique. Qājār style. Mid-19th century.

(ii), (iii), and (iv) Collection of artists' and illuminators' designs and sketches. 16th to 19th century.

(v) Persian copy of a European (? Dutch) 17th-century painting of a lady in a landscape carrying a palm in her left hand and, with her right, selecting a rose from a basket offered her by a small boy. This copy probably dates from the early 18th century.

(vi) Persian copy from a European original of an unclothed nymph asleep on the banks of a stream with a wooded landscape background. Signed Muḥammad Baqr, and dated 1178 (1764-5).

(vii) Portrait of a Qājār prince seated on a carpet at a window through which can be seen an English country house. The painting is of good quality and dates probably from about 1810. [B. W. R.]

283

KHAMSAH OF NIẒĀMĪ

CIRCA 1750

A manuscript of Niẓāmī's Khamsah

MEASUREMENTS, ETC. 31.2 × 20 cm.; the written surface measures 22.4 × 11.7 cm.; 4 columns of 27 lines; 258 folios.

WRITING AND PAPER. The writing is a good *Nasta'liq* within gold and coloured lines. The paper is thin, dark-cream, and polished.

BINDING. The binding is lacquered brown, with three centre circles of birds and flowers, flower corner-pieces and panels bearing script, signed Faṭḥ Allāh Chīnī-Qalam.

DATE AND SCRIBE. The manuscript is undated and unsigned; it appears to have been written towards 1750.

ILLUMINATION. Each of the five poems is headed by a finely executed *sarlah*.
[A. J. A.]

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CALLIGRAPHY

CIRCA 1760

A collection of calligraphic exercises

SUBJECT AND ARRANGEMENT. Nos. *a* and *c* of these nine unbound folios representing exercises in *Shikastah* compiled in the sixties of the 18th century are in the hand of Muḥammad Shafī' al-Ḥusainī, known as Shafī'ā, who flourished towards 1735; nos. *b*, *e*, and *i* are by 'Abd al-Majīd Ṭāliqānī, called Darvīsh (c. 1785); the rest are by 'Alī Muḥammad Munshī.

MEASUREMENTS, ETC. Nine folios mounted on coloured cards; the written surfaces measure: *a*, 15.0 × 9.2 cm.; *b*, 20.0 × 11.8 cm.; *c*, 17.4 × 12.0 cm.; *d*, 21.4 × 10.7 cm.; *e*, 19.2 × 12.8 to 13.2 cm.; *f*, 10.2 × 8.2 cm.; *g*, 13.1 × 7.8 cm.; *h*, 12.8 × 10.2 cm.; *i*, 17.7 × 10.3 cm.

ILLUMINATION. In *a*, *b*, *c*, *g*, *h*, and *i* the writing is on cloud forms on a gold ground which in *c*, *h*, and *i* is embellished with floral ornament; *d*, *g*, *h*, and *i* have floral borders; *f* is divided into three vertical panels ornamented with palmettes and leaves.

WRITING. The writing is a *Shikastah* of varying sizes enclosed within gold, black, and coloured rulings.

DATE AND SCRIBE. Fol. 1 is dated 1179 (1765-6).

[E. B.]

285

CALLIGRAPHY

CIRCA 1770

An album of calligraphy

SUBJECT AND ARRANGEMENT. This album contains thirty-six specimens of *Shikastah* calligraphy, dated between 1180 (1766) and 1184 (1770).

MEASUREMENTS, ETC. 30.2 × 21.9 cm.; 20 folios.

BINDING. The lacquered binding is a fine specimen of Qājār work showing garden scenes.

ILLUMINATION AND ILLUSTRATIONS. Each page is tastefully decorated with gold clouds and arabesque borders. The album concludes with two Indian miniatures of early Mughal work. [A. J. A. and B. W. R.]

286

CALLIGRAPHY

CIRCA 1770

An album of calligraphy

SUBJECT AND ARRANGEMENT. This album of *Shikastah* calligraphy is made up of a series of poetic extracts.

MEASUREMENTS, ETC. 29.3 × 18.1 cm.; 12 lines; 8 folios.

BINDING. The binding is in blind-tooled red leather.

ILLUMINATION. Each page is decorated with floral squares and borders of identical pattern. [A. J. A.]

287

POEMS BY JĀMĪ

CIRCA 1820

An anthology of poems by Jāmī

SUBJECT AND ARRANGEMENT. The manuscript, which is incomplete at both ends, consists of a selection of extracts from the poetry of Jāmī, who died in 898 (1492).

MEASUREMENTS, ETC. 22.4 × 14.8 cm.; the written surface measures 10.8 × 6.7 cm.; 9 lines; 23 folios.

WRITING AND PAPER. The writing is a fine *Nasta'liq*. The paper is cream and polished, and has been pasted upon stiff cardboard, the margins being tinted in various colours.

BINDING. The binding is of papier mâché boards, the outside faces finely painted in Qājār style, and lacquered. On the front cover is Shīrīn spied bathing by Khusrau; one of her maidens interposes her veil between her unclothed mistress and the amorous prince. In the middle are small buildings of European type. On the back cover is Shīrīn, riding with an attendant maid and accompanied by two young grooms, visiting the sculptor Farhād, who displays a portrait of her that he has carved on the rock of Behistun. Both paintings are enclosed in decorative frames of black and gold. The doublures are plain red.

DATE AND SCRIBE. The manuscript is undated and unsigned; it was written towards 1820.

ILLUMINATION AND ILLUSTRATIONS. The text is lavishly illuminated throughout with interlinear and intercolumnar floral scrolls, and the volume also contains, on foll. 3*b*, 4, 6*b*, 7, 9*b*, 10, 14*b*, 15, 17*b*, 18, and 21, delicate flower paintings of high quality in Qājār style, in which birds and butterflies are sometimes incorporated.

[A. J. A. and B. W. R.]

288

KHUSRAU U GUL

CIRCA 1820

A manuscript of the Khusrau u Gul

SUBJECT AND ARRANGEMENT. The manuscript, being incomplete at the beginning and end, lacks a title, but seems to be certainly a copy of the *Khusrau u Gul*, the abridgement of 'Aṭṭār's romantic poem *Khusrau-nāmāh*; see Ethé, *India Office Catalogue*, col. 613, no. 1031(2).

MEASUREMENTS, ETC. 28.5 × 18.2 cm.; the written surface measures 20.7 × 14 cm.; 3 columns of 14 lines; 145 folios.

WRITING AND PAPER. The writing is a clear *Nasta'liq*. The paper is thin, cream, and little polished.

BINDING. The black leather binding has a triple centre medallion and a line and leaf border.

DATE AND SCRIBE. The manuscript is undated and unsigned; it was written towards 1820.

ILLUMINATION AND ILLUSTRATIONS. The poem begins with an illuminated heading (1*b*) apparently cut from another manuscript; it is of fair quality, and probably dates from the early 19th century.

There are twenty-eight miniatures, in typical Qājār style, some of which have suffered minor damage from rubbing and discoloration. They almost certainly date from the reign of Fath 'Alī Shāh (1797–1834), and are of good average quality. The painting of the faces, as in 'Joseph raised from the well' (fol. 21), 'Joseph sold as a slave' (fol. 35*b*), is often very fine. The miniatures occur on foll. 2*b*, 6, 9, 13*b*, 17*b*, 21, 24, 29*b*, 35*b*, 38*b*, 44, 49*b*, 55, 56*b*, 64*b*, 68, 73*b*, 79*b*, 86, 90, 93*b*, 98*b*, 100, 103, 115, 116*b*, 123, and 130*b*.

[A. J. A. and B. W. R.]

289

DĪVĀN OF ḤĀFIZ

CIRCA 1840

A manuscript of the Dīvān of Ḥāfiẓ

MEASUREMENTS, ETC. 20.7 × 11.7 cm.; the written surface measures 12.5 × 5.3 cm.; 2 columns of 14 lines; 166 folios.

WRITING AND PAPER. The writing is a fine *Shikastah*, within gold and blue rules. The paper is thin, cream, and polished.

BINDING. The binding is a superb specimen of early Qājār work, lacquered with patterns of flowers and birds within borders.

DATE AND SCRIBE. The manuscript is undated and unsigned, the colophon page having been lost.

ILLUMINATION. The manuscript is tastefully illuminated throughout, every page having square ornaments; foll. 1*b* and 2*a* are fully decorated with an exquisite *sarlah* and marginal arabesques. [A. J. A.]

290

MAṢNAVĪ OF RŪMĪ

DATED 1283 (1866)

A manuscript of the Maṣnavī of Rūmī

MEASUREMENTS, ETC. 23.9 × 15.4 cm.; the written surface measures 16 × 8.7 cm.; 4 columns of 22 lines; 354 folios.

WRITING AND PAPER. The writing is a splendid *Shikastah*, within gold and blue rules. The paper is thin, white, and polished.

BINDING. The lacquer binding has a centre panel of gold scroll, leaf, and flower design within floral borders; inside the lacquer is red with all-over gold floral design and a border.

DATE AND SCRIBE. The manuscript is dated end of Ṣafar 1283 (July 1866), and is signed 'Abd al-Ḥusain ibn Muḥammad al-Nā'inī. It was copied for the Qājār Prince Ṭahmāsp Mīrzā.

ILLUMINATION. The manuscript is lavishly illuminated, many pages (at the divisions of the poem) being in full ornament, making the volume a brilliant specimen of Qājār book-decoration. [E. B. and A. J. A.]

DĪVĀN OF HĀTIF

DATED 1315 (1897)

A manuscript of the Dīvān of Hātif

SUBJECT AND ARRANGEMENT. Sayyid Aḥmad Hātif of Isfahan, poet, a friend of Luṭf 'Alī Beg, the literary historian, died in 1198 (1784). See Sachau and Ethé, *Oxford Catalogue*, col. 724, no. 1188.

MEASUREMENTS, ETC. 22.7 × 14.8 cm.; the written surface measures 14 × 7.7 cm.; 2 columns of 12 lines; 49 folios.

WRITING AND PAPER. The writing is an exquisite *Nasta'liq*, within blue and gold rules. The paper is thickish, cream, polished, and gold-sprinkled.

BINDING. The fine lacquer binding has a centre panel of gold flower and leaf design on a rose ground with black pieces and corners, within a broad border of gold arabesques on green; within, gold centre and borders on black. It is signed Muḥammad Bāqir al-Mūsavī.

DATE AND SCRIBE. The manuscript is dated 1315 (1897), and is signed Mīrzā Faṭḥ Allāh Jalālī. It was copied for Āqā Mīrzā Ḥusain-Khān, physician to Prince Zill al-Sultān.

ILLUMINATION. The manuscript is tastefully decorated throughout; foll. 1b and 2a are fully illuminated, with *'unvān* and marginal arabesques, finely executed.

[A. J. A.]

FIVE MINIATURES

15TH CENTURY

A collection of five miniatures

(i) and (ii) A pair of miniatures representing the heavenly ascent (*Mī'rāj*) of the prophet Muḥammad. The right-hand half shows the prophet (whose face shows signs of repainting) mounted on Burāq and conducted by the archangel Gabriel, with other angels in attendance, rising through the deep blue sky studded with stars and partially covered by golden clouds. More angels, bearing offerings, occupy the sky of the left-hand half, and below is represented the sacred enclosure of the Ka'bah at Mecca. The small figures in the courtyard of the Ka'bah have been re-touched. These miniatures, mounted on album leaves, with margins decorated in gold with floral scrolls and medallions, are excellent examples of the early Timurid court style of about 1410.

(iii) Miniature, presumably from a manuscript of the *Shāh-nāmah*, representing Rustam killing the dragon in a rocky landscape with a large bare tree. This miniature has some points of resemblance with those of a *Shāh-nāmah*, now dispersed, from which twelve miniatures are in the Metropolitan Museum of Art at New York. (See Dimand, *Handbook*, 2nd ed., fig. 19, p. 37.) It is probably northern provincial work of about the middle of the 15th century.

(iv) Decorated page from an anthology of *Safīnah* form. The narrow panel of text written obliquely is surrounded by symmetrical stencil designs heightened with black and gold designs of dragons, phoenixs, and floral scrolls. At the top, in the centre, is a medallion containing a design of a bird on a flowering tree. Probably Shiraz work of the mid-15th century.

(v) Decorated page, of similar type to the preceding, covered with a *vaq-vāq* design of human and beasts' heads springing from foliated scrolls. In the middle are two pairs of fish, each pair enclosing a grotesque lion's mask. Shiraz. About 1440-50.

[B. W. R.]

293

KHĀVAR-NĀMAH

DATED 854 (1450)

Ten folios from the Khāvar-nāmah of Ibn Ḥusām

SUBJECT AND ARRANGEMENT. The *Khāvar-nāmah*, a poem in the heroic (*mutaqārib*) metre, on the history of Islam, especially the battles and single combats fought by 'Alī and his companions with the Shāh i Khāvarān, named Qubād, and with other heathen kings, *dīvs*, and dragons. It was composed in A.H. 830 (A.D. 1426-7)¹ by Muḥammad ibn Ḥusām al-Dīn, called Ibn Ḥusām.¹

MEASUREMENTS, ETC. 40 × 28.4 cm.; the written surface measures 28.6 × 20.5 cm.; 4 columns of 25 lines within gold and coloured rules; some of the text written diagonally; 10 folios, paginated at the top in Arabic figures as follows: (1) 104-5; (2) 156-7; (3) 164-5; (4) 182-3; (5) 186-7; (6) 188-9; (7) 190-1; (8) 264-5; (9) 472-3; (10) 600 (recto only). The 2nd, 3rd, 4th, 5th, and 6th folios are also numbered in the upper left-hand corners (recto) 79, 84, 92, 94, 95, 96.²

WRITING AND PAPER. The writing is a clear *Nasta'liq*. The rather thick paper is gold-sprinkled.

DATE AND SCRIBE. The scribe's name was not given in the colophon, which was dated 854 (1450). For the date of the miniatures see below.

ILLUMINATION AND ILLUSTRATIONS. The ten miniatures must be later than

¹ See Rieu, *Catalogue of Persian manuscripts in the British Museum*, p. 642.

² The whole manuscript, containing 154 miniatures,

was in Teheran in 1953, and contained a colophon dated, in words, 854 (A.D. 1450). The miniatures, some of which are in America, have been dispersed.

the text, five of them (nos. 1, 2, 4, 5, and 10) being signed with the name Farhād under the same formula, i.e. *Kamtarīn i bandagān Farhād* (least of the slaves Farhād) with the date 881 (A.D. 1476) in figures.¹ All the miniatures would appear, from their style, to be of about that time. This style, in landscape details and figure drawing, &c., is typical of the manner of a distinctive group, well represented in the Chester Beatty collection, e.g. nos. 151, 157, 158, and 171, of manuscripts, mainly of the second half of the 15th century, and has been usefully designated the 'Turkman' style.² The ten miniatures vary slightly in shape, but all occupy about half the text space. The colours are bright and pure. The backgrounds are of both 'Turkman' types, i.e. either green, covered thickly with vegetation or, on the other hand, pale mauve or greenish yellow, with large, sometimes stylized, flowers and plants. Skies are blue or golden, with or without Chinese clouds. The subjects of the miniatures are as follows:

(1) The Islamic general Sa'd, mounted, fighting against demons, one of whom he has just struck with a mace; others are attacking him with rocks, while some lie prostrate from his blows, one being partly in some water in the foreground, in which is also a crocodile. Light-mauve background. Signed and dated in the bottom left-hand corner. (See above.)

(2) Mīr Sayyāf cuts off the left arm of the King of the East with his sword. Both are on foot. The background is of dense vegetation with flowering and other trees. On the right is the royal black charger, the fore-part only shown, tethered in the margin of the page in a gateway, and in a small tank in front is a large duck. Signed and dated in right-hand bottom corner.

(3) The grey-bearded Mālik, armed and riding an armoured charger, with two mounted attendants, one of whom bears a banner which reaches above the two lines of script over the miniature. Three other soldiers are seen on the horizon. All the figures wear helmets except a bowman who is in front of the others, holding a bow; he wears a large white-plumed turban. Mauve, hilly background.

(4) The King of the East with two ladies seated in a palace on a high-cushioned platform raised on four legs, with two standing and one seated figure on the left. Signed and dated at base.

(5) The King of the East enthroned, listening to a messenger.

(6) Ten male figures, nude from the waist upwards, lying or half-lying in a hypnotic trance beneath or near two canopies. Two gold vessels in bowls are on the ground behind them. In the centre 'Amr ibn Umayyah, disguised as a black, with a red coat and a tall blue hat with a black plume, is holding one of the prostrate figures by the jaw with his right hand. His left hand is holding a knife with which he is shaving the other's chin. The background is similar to that of no. 2, but there are no trees.

(7) 'Amr b. Umayyah addressing the King, whom he has bound and gagged.

(8) An incident in the Islamic war. Mālik, a white-bearded figure on a richly caparisoned and armed charger, gallops towards the left, holding in his left hand a black and

¹ Signed miniatures as early as this date must be rare.

² For a useful summary of the characteristics of

this style see B. W. Robinson in *Ars Orientalis*, i (1954), p. 107.

white dog to which he turns. He is followed by four mounted soldiers, and five others, one holding a tall banner, are seen over the hill horizon. On the left is 'Alī, mounted on a pink dappled horse; he has a flame halo, and holds his famous sword *Zū 'l-Faqār* over his left shoulder. On the right lower corner, the hind-quarters of a caparisoned horse are shown galloping out of the picture. The ground is yellow, dotted with flowers and plants.

(9) The white-bearded Mālik overcomes his adversary in battle with a mace.

(10) The King of the East, seated on a throne in a meadow, with musicians and other attendants. The green meadow is somewhat similar, except in the colouring, to the ground of no. 8. Behind the throne are two trees. The signature and date in the bottom right-hand corner are almost illegible.

The headings are written in *Ṣuls*, in gold.

[J. V. S. W.]

294

ANTHOLOGY

MID-15TH CENTURY

An anthology containing works by a number of poets including Farīd al-Dīn 'Attār and Amīr Khusrau

SUBJECT AND ARRANGEMENT. The manuscript is defective at the beginning and end, and a number of folios seem to have been lost and disarranged by re-binding. The poets represented appear to include Farīd al-Dīn 'Attār (1120-1230), Auḥadī of Iṣfahān (d. 1338), Fakhr al-Dīn Ibrāhīm 'Irāqī (1210-89), 'Iṣmat b. Mas'ūd of Bukhārā (d. 1426), Amīr Khusrau of Delhi (1253-1325), and 'Imād al-Dīn Faqīh, with the *takhalluṣ* of 'Imād (d. 1372).

MEASUREMENTS, ETC. 14.9 × 9.5 cm.; the written surface measures 9.5 × 5.1 cm.; 2 columns of 10 lines written diagonally, herring-bone fashion; 184 folios, the first 6 and last 7 later additions to the volume, ruled and roughly decorated, but containing no text.

WRITING AND PAPER. The writing is a fine *Nasta'liq* enclosed in gilt rulings and with interlinear adornments in gold. The paper is of various colours, pale cream, pink, yellow, coffee-colour, and green; this is a characteristic of anthologies of the middle Timurid period (cf. no. 127 in the present Catalogue and Kevorkian Foundation XXII, both contemporary Shiraz examples, and British Museum Add. 16561 from Shamakhā, dated 873 (1468). There has been a good deal of patching and repair throughout the volume, and foll. 1-6, 143, 144, and 178-84 are comparatively recent replacements.

BINDING. The outside covers are of black leather with sunk medallions and borders of floral arabesques; the spine has been repaired.

DATE AND SCRIBE. There is no colophon, but the manuscript should date from c. 1440–50, and was almost certainly executed at Shiraz.

ILLUMINATION AND ILLUSTRATIONS. Each section of the Anthology begins with an illuminated rosette with pendants on the recto and an illuminated heading on the verso of the folio at the beginning of the text in question. These folios are 7, 33, 42, 46, 60, 79, 108, 158, 176, and 177. The rosettes are in the characteristic Shiraz 'un-outlined' style of illumination which goes back to the Muzaffarids (cf. manuscript 297). The headings, with only one exception (fol. 108), have lost their central panels, the holes being patched and painted over with inferior gilding. This may have been due to the use of a certain pale-green pigment for the inner borders of the headings, which rots through the paper, and would cause the space enclosed to fall out. This pigment was unfortunately very popular at Shiraz during the Timurid period. What remains of the headings shows that they were executed in the more normal 'outlined' style.

The most conspicuous feature of this manuscript is the free-drawn gold decoration of the margins throughout. This seems to be the earliest example¹ of a practice that became fairly general in the Ṣafavid period for manuscripts of high quality. The designs show an astonishing variety and great fertility of imagination. A minority consist of more or less formal floral and arabesque designs, but the great majority depict landscapes, beasts, and birds, both natural and mythical, and hunting scenes. The landscapes sometimes recall Muzaffarid work, and the Istanbul *Anthology* of 802 (1398), with their tall trees, fantastic creepers, and winding streams. The animal subjects are full of life, and include monkeys in the trees, bulls fighting, cocks fighting, snakes stalking birds, dragons issuing from their holes to confront phoenixes, and many other entertaining incidents. Among his human figures, normally depicted, like the animals, in silhouette, the artist is fond of introducing the strange winged and beast-headed men described in Qazvīnī's *Cosmography* as inhabiting the remote islands of the Indian Ocean.² When the manuscript was repaired and rebound, probably in the early nineteenth century, the margins of the restored folios were roughly decorated with inferior gold paint in an attempt to imitate the originals.

The manuscript contains, in addition, five miniature paintings of very high quality, but rather badly damaged. The artist may be identified, in all probability, with the better of the two Shiraz painters who contributed (with a third, Herat-trained, colleague) to the Royal Asiatic Society's Nizāmī MS. no. 246. The subjects are as follows:

- (1) Fol. 94. Shaikh San'ān below the window of the Christian maiden.
- (2) Fol. 126b. The young Khusrau in disgrace before his father Hurmuzd.
- (3) Fol. 147b. Khusrau killing a lion with his fist outside the tent of Shīrīn.
- (4) Fol. 155. A prisoner in a palahang before Khusrau on his throne.
- (5) Fol. 167b. Khusrau (formerly in the margin, but now lost) spies Shīrīn bathing.

[B. W. R.]

¹ The marginal decorations in Sulṭān Aḥmad Jalā'ir's *Dīwān* (Freer Gallery of Art, Washington, 32.29) of 805 (1402) and Iskandar Sulṭān's *Miscellany* (British Museum Add. 27261) of 813–14 (1410–11) are of a different character, being finished representational drawings (not purely decorative).

² It is worth noting that two copies of Qazvīnī illustrated in Shiraz about this time have survived: British Museum Add. 23564 of 845 (1441), and John Rylands Library, Manchester, Pers. 37, undated but contemporary. Our artist may have seen or even contributed to them.

295

SHĀH-NĀMAH

CIRCA 1575

A manuscript of Firdausī's Shāh-nāmah

MEASUREMENTS, ETC. 34.8 × 24 cm.; the written surface measures 24.2 × 13.5 cm.; 4 columns of 25 lines; 596 folios.

WRITING AND PAPER. The writing is a splendid *Nasta'liq*, within gold and coloured rulings. The paper is thick, cream, and half-polished, somewhat stained on the margins by damp.

BINDING. The fine binding in black leather has a large sunk centre panel with all-over gilt pattern surrounded by two sunk gilt panelled borders and gilt line and scroll borders; inside, tracery-work in brown and gold on blue ground with gilt sunk centre panel and gilt panelled borders.

DATE AND SCRIBE. The manuscript is dated in words 8 Zū 'l-Hijjah 905, but the year-words have been tampered with, and the writing and illustrations suggest a date towards 1575. The copyist signs himself Muḥammad Ma'sūm ibn Sulṭān Muḥammad al-Haravī.

ILLUMINATION AND ILLUSTRATIONS. On fol. 1 is an illuminated eight-pointed star from which a dedicatory inscription in white has been erased. Foll. 16, 2 are splendidly illuminated, mainly in gold, blue, and black, in the Khurasan style, as a double title-page, and there is an illuminated heading on fol. 66 at the beginning of the poem proper, of a rather inferior finish. Pages with miniatures have their margins decorated with freely drawn designs of animals and flowers in gold; all other margins have gold arabesque medallions painted in the middle of the three outer sides, and at the two outer corners. Sub-headings are written in gold, the ends of each panel being usually decorated with blue and other colours.

The manuscript contains 59 miniatures (58 full-page and 1 small), in the bold simplified style practised in Khurasan from about 1565-90 (see Robinson, *Bodleian Catalogue*, pp. 151 f.); both these and the rest of the decoration of the manuscript probably date from about 1575.

Among the most striking subjects are the following:

- Fol. 18. Enthronement of Farīdūn.
- Fol. 366. Zāl wooing Rūdābah.
- Fol. 1036. Siyāvush playing polo.
- Fol. 1526. Parley of Hūmān and Tūs at Mount Hamavān.
- Fol. 2416. Meeting of Kai Khusrau and Kai Kā'ūs.
- Fol. 2596. Gushtāsp and the dragon.
- Fol. 3426. The rampart against Gog and Magog.
- Fol. 3636. Enthronement of Shāpūr, son of Ardashīr.

Fol. 443. Introduction of chess at the court of Nūshīrvān.

(Note the Indian turbans of the figures on the left.)

A predilection for olive-green, pale blue, and pink is noticeable throughout—these colours being also favoured in other Khurasan manuscripts of the same period. The silver paint used for armour, &c. has not only oxidized in the usual way, but has run badly in a number of cases. [A. J. A. and B. W. R.]

296

EIGHT MINIATURES

FROM CIRCA 1615

A collection of eight miniatures

(i) Miniature painting on marbled paper of a young man who has taken off his turban, leaning against a rock holding a wine-cup and an apple. He is dressed in a short orange coat and purple trousers. Signature of Rizā i 'Abbāsī. If the work is indeed his it must be placed early in his career, about 1615.

(ii) Tinted drawing set in an album-page. A seated young man in a fur-trimmed coat examining a book. Signature of Rizā i 'Abbāsī with the date 1019 (1610). It seems doubtful whether either the signature or the date can be credited. The work appears to be some twenty years later, and the style differs somewhat from the artist's authentic work.

(iii) and (iv) Two miniature paintings which have been covered with varnish. They represent, respectively, a young man in red clasping a china jug and a middle-aged man in a baton turban leaning on a stick. The former bears a 'signature' of Rizā i 'Abbāsī, and the other is inscribed *Mīr*... Both appear to be late imitations of the Šafavid style.

(v) Picture in decoupe work. Two lions attacking an ibex. Probably Turkish. 16th century.

(vi) and (vii) Two folios from a manuscript, the central space of each divided into ten compartments in each of which on a gold ground is a finely painted representation of a beast or bird. The name of each is written against it in red. They appear to be works of the Tabriz school, towards the middle of the 16th century.

(viii) Drawing of a seated dervish with an open book set in a page from a manuscript of the *Shāh-nāmah*. The drawing is of good quality but almost completely European in style with delicate shading on the features and drapery. It may well date from the end of the 17th century when this sort of work enjoyed a great vogue. [B. W. R.]

BŪSTĀN

CIRCA 1570

A manuscript of Sa'dī's Būstān

MEASUREMENTS, ETC. 32.2 × 21.8 cm.; the written surface measures 15.6 × 8.5 cm.; 2 columns of 11 lines; 183 folios.

WRITING AND PAPER. The writing is a splendid *Nasta'liq*, within elaborate borders. The paper is thinnish, cream, and polished; there is some damage by insects.

BINDING. The binding is in brown leather, with gold tooling.

DATE AND SCRIBE. The colophon on fol. 182*a* ascribing the transcription to Muḥammad Qāsim al-Haravī, with the date 930 (1523), is extremely suspect. The true scribe gives his name on fol. 182*b* as Mīr Ṣāliḥ al-Kātib; the transcription was made towards 1570. A note on the same page records the acquisition of the manuscript by Shāh Muḥammad in 986 (1578). Afterwards the volume passed into the library of Shāh Jahān.

ILLUMINATION AND ILLUSTRATIONS. On fol. 1 is a splendid *shamsah* illuminated in gold, blue, and black. Foll. 1*b* and 2 are sumptuously illuminated as a double title-page in the rather conservative style affected at Bukhara throughout the 16th century. Sub-headings are all fully illuminated in gold and colours; the text is framed in gold interlaced strapwork throughout the volume; and the margins, of different coloured paper, are all most elaborately decorated in gold (and sometimes, where a miniature occurs, in colours) with floral scrolls.

The manuscript contains eleven miniatures, to which four different artists have contributed, three of whom have signed their work. The miniature on fol. 16 is dated 1025 (1616), which may be taken as the approximate date of the others (except fol. 183*b*, which seems to be some fifty years earlier). They are thus of very great interest as examples of the Bukhara style in its latest stage, especially as they are, on the whole, of very high quality. Of the three named artists, Muḥammad Sharīf seems to be the best all-round; Murād comes next, with his genius for caricature; and lastly, Muḥammad Darvīsh, whose work is careful, but rather lifeless.

The subjects are as follows:

Fol. 6. The Ascent (*Mi'rāj*) of the Prophet to Heaven, attended by angels. By Muḥammad Sharīf.

Fol. 16. Enthroned prince interviewing a dervish. By Muḥammad Sharīf. Above the arch is an inscription stating that the work was done for the library of Hazrat Hidāyat b. Mīr Mu'īn al-Dīn (b.) Khwājah 'Abd al-Raḥīm (b.) Khwājah Sa'd, with the date 1025 (1616).

Fol. 22. Dismounted prince writing on a rock, attended by courtiers. By Muḥammad Sharīf.

Fol. 26*b*. Prince visiting a hermit. By Muḥammad Darvīsh.

Fol. 76*b*. Youth dancing in a mosque. By Muḥammad Darvīsh.

Fol. 82. A young prince observes one of his huntsmen mauled by a lion, whilst another goes to his rescue. Signed (on a small rock) Muḥammad Sharīf.

Fol. 84. A prince with his vizier and attendants. By Muḥammad Darvīsh.

Fol. 95*b*. A group of bearded men in a building watch a man being offered the turban of another. By Muḥammad Darvīsh.

Fol. 128. The shooting of the cat by the prince's attendants. Signed (on the gold ewer) Muḥammad Darvīsh.

Fol. 159*b*. The Idol Temple at Somnath. Signed (on the neck of the vase) Murād.

Fol. 183*b*. Crowded court scene in the Bukhara style of about 1550-60.

Fol. 184. Preparation of an al fresco meal. By Murād. A miniature remarkable for its colour and characterization. [A. J. A. and B. W. R.]

298

SEVEN MINIATURES

17TH CENTURY

A collection of seven miniatures

(i) Tinted drawing. Two lovers partaking of refreshment in a landscape. The girl is reclining against the man, holding a wine-cup and an apple and with a wine bottle on her knee. Two more wine bottles, a dish of fruit, and an incense-burner stand beside them. The faces and hands are fully painted but the landscape is indicated by a feathery tree, a couple of buildings, and a cloud lightly sketched in black. Isfahan style. About 1630.

(ii) and (iii) Two folios from an astrological work with miniatures of summary but competent execution. The first shows the zodiacal sign of the Bull standing on a fish, with the moon between its horns; below is a planisphere. The other is a painting of the Goat surrounded by roughly drawn flower sprays and clouds. Probably late 16th century.

(iv) Miniature painting set in a gorgeously illuminated (early 19th-century) album page with gold, blue, and red arabesques and phoenixes and other birds lightly drawn in two shades of gold. The miniature represents two men, one of whom wears a baton turban, trying to separate two fighting camels. This was doubtless inspired by the celebrated 'Fighting Camels' of Bihzād in the Teheran Museum, but the style of drawing, particularly of the human figures and drapery, in the present miniature clearly indicates an early-17th-century date.

(v) Tinted drawing set in an album-page decorated with floral scrolls in gold. Two young men in a landscape, one reclining against cushions and the other holding a hawk. The delicate modelling of the faces, though unusual, appears to be contemporary. Isfahan style. Middle 17th century.

(vi) Tinted drawing set in an album-page. A suppliant at the feet of a young prince with three attendants. A large tree occupies the middle of the composition. The style seems to be modelled on that of Muḥammad Qāsim, but the date is probably at the end of the 17th century. The turbans worn by the young men are of Indian type, and the drawing is probably intended to illustrate the *Sūz u Gudāz* of Nau'ī. (Cp. no. 268 in the present collection, fol. 6b, which is probably by Muḥammad Qāsim himself.)

(vii) Portrait of Shāh Sulaimān (1667-94) set in an elaborate album-page with golden floral scrolls on a red background. The portrait probably belongs to the earlier part of his reign and may well be the work of Shaikh 'Abbāsī. (Cp. no. 246 (i).)

[B. W. R.]

299

DĪVĀN OF ḤĀFIZ

CIRCA 1650

A manuscript of the Dīvān of Ḥāfiẓ

MEASUREMENTS, ETC. 26.5 × 16.7 cm.; the written surface measures 17.3 × 8.5 cm.; 7 lines; 500 folios.

WRITING AND PAPER. The writing is a good *Nasta'liq*, within gold and red rulings, lines 2-3 and 5-6 being written diagonally. The paper is very thin, white, and polished, within dark-cream borders, somewhat damaged by insects.

BINDING. The binding is in red morocco.

DATE AND SCRIBE. The manuscript is undated and unsigned; it was written towards 1650.

ILLUMINATION AND ILLUSTRATIONS. There is an illuminated heading of good quality mainly in blue and gold, with touches of red, on fol. 1b.

The manuscript contains 490 tinted drawings, one on almost every folio, in the Isfahan style of about 1650. They appear to be the work of two artists, the better of whom, who is almost certainly Muḥammad Qāsim, having illustrated foll. 274-362, 433, 434, 436-46, and 456-60. The other, who may well have been Muḥammad Yūsuf, was responsible for the remainder. Considering their number, the standard of these drawings is consistently high, though the execution is, not unnaturally, rather summary and, in some cases, mechanical; but a sure line and accomplished technique runs through them all, and among those attributed to Muḥammad Qāsim are a number that show boldness of execution, considerable originality, and a keen sense of humour. The subjects are almost all convivial or amorous.

[A. J. A. and B. W. R.]

300

SEVEN MINIATURES

19TH CENTURY

A collection of seven miniatures

(i) Landscape in Qājār style with a large central tree by the side of a stream and buildings and woods in the background. Possibly cut from a larger composition. Early 19th century.

(ii) and (iii) Two leaves from a manuscript of the *Shāh-nāmah*, illustrated in Qājār style. About 1820-30. (ii) Hūshang avenging his father Siyāmak by killing the black demon. (iii) Prince Siyāvush interceding for his stepmother Sudābah.

(iv) Drawing, probably derived from a Chinese original, showing a Chinese warrior with drawn sword. 18th or 19th century.

(v) Pen and wash drawing of a bearded man wearing a plumed baton turban in an attitude of supplication. 19th century.

(vi) Coloured drawing of a spray of flowers mounted on an album-leaf decorated in gold, on the back of which is a pencilled note 'Wellesley Collection'. Qājār style. Early 19th century.

(vii) Wash-drawing of a groom dyeing the tail of one of the royal horses. 19th century. [B. W. R.]

ADDITIONAL MANUSCRIPTS

301

HUMĀY-NĀMAH

CIRCA 1200

A fine old copy of a romantic epic in *mutaqārib* metre. The author's name does not appear, and the title *Humāy-nāmah* is provisional. No other copy of this poem has been traced; it begins:

سپاس از خدای که جان افریذ سپهر و زمین و زمان افریذ

Undated and unsigned; c. 1200.

Folios, 126; 31.6 × 23.8 cm.; 18 lines in 2 columns.

Fine old scholar's *Naskh*.

An entry on fol. 2b is dated Ramazān 712 (January 1313).

302

KĪMIYĀ I SA'ĀDAT

CIRCA 1200

A fine old copy, incomplete at the end, of the *Kīmiyā i Sa'ādat*, the well-known treatise on mystical theology by Abū Ḥamid Muḥammad ibn Muḥammad al-Ghazālī, who died in 505 (1111). For other copies see C. Brockelmann, *Geschichte der arabischen Litteratur*, i. 423, Suppl. i. 750.

Undated and unsigned; c. 1200.

Folios, 258; 31.9 × 23.9 cm.; 17 lines.

Fine old scholar's *Naskh*.

303

RUBĀ'IYYĀT OF 'UMAR KHAYYĀM

DATED 658 (1259-60)

A very old and important copy of the famous quatrains, published by A. J. Arberry in 1949.

Copyist: Muḥammad al-Qavām al-Kātib al-Nisābūrī.

Dated: 658 (1259-60).

Folios, 15; 17.8 × 10.4 cm.; 18 lines in 2 columns.

Fine old scholar's *Naskh*.

304
INSHĀ

DATED 663 (1265)

A collection of letters, including several by the famous philosopher and theologian Fakhr al-Dīn Rāzī who died in 606 (1209).

Unsigned.

Dated: Zū 'l-Ḥijjah 663 (September–October 1265).

Folios, 25; 22.5 × 15 cm.; 21 lines.

Fine old scholar's *Naskh*.

305
FOUR LEXICOGRAPHICAL WORKS

DATED 668 (1270)

Four works on Arabic–Persian lexicography, as follows:

(1) *al-Bulghah al-Mutarjamah fī 'l-Lughah*, names of parts of the body, animals, birds, insects, &c., in 40 chapters, by Abū Yūsuf Ya'qūb ibn Aḥmad al-Kurdī, who died in 474 (1082); see Brockelmann, i. 287; foll. 1–87. This part of the manuscript was completed on 24 Shavvāl 668 (16 June 1270) and was transcribed from the author's own copy. Foll. 1–8 are a modern supply.

(2) *Tatimmah Kitāb al-Bulghah*, a supplement to the preceding work, by Abū 'l-Ḥasan 'Alī ibn Aḥmad al-Fanjukirdī; foll. 88–93. No other copy appears to be recorded. This part was completed on 25 Shavvāl 668 (17 June 1270).

(3) *Muqaddimat al-Adavāt*, a short word-list, anonymous; foll. 94–97. This part was completed on the same date as (2).

(4) *al-Maṣādir*, verbs, by Abū 'Abd Allāh al-Ḥusain ibn 'Alī ibn Aḥmad al-Zauzanī, who died in 483 (1093); see Brockelmann, i. 288, Suppl. i, 505; foll. 98–165. This part was completed in Zū 'l-Qa'dah 668 (July 1270).

Copyist: 'Abd al-Malik ibn Ibrāhīm ibn 'Abd al-Raḥmān al-Qaffālī.

Dated: 668 (1270).

Folios, 165; 17.5 × 12 cm.; 15 lines.

Fine old scholar's *Naskh*.

306
ZAKHĪRAH I KHVĀRAZMSHĀHĪ

DATED 718 (1318)

A fine old copy, incomplete at both ends, of part of Book 5, Book 6, and Book 7 of the medical encyclopaedia by Zain al-Dīn Abū Ibrāhīm Ismā'īl ibn al-Ḥasan Ḥusainī

Jurjānī, who died in 531 (1136) or 535 (1140); see Ethé, *India Office Catalogue*, col. 1245, no. 2280.

Copyist: al-Ḥasan ibn Naṣr ibn al-Ḥasan ibn Naṣr al-Mutaṭabbib.

Dated (fol. 325a): Rabī' I 718 (May 1318).

Folios, 369; 25.5 × 16.7 cm.; 25 lines.

Excellent scholar's *Naskh*.

307

VALAD-NĀMAH

CIRCA 1325

A fine old copy of the biography in verse of the poet and mystic Jalāl al-Dīn Rūmī, by his son Bahā' al-Dīn Valad, who died in 712 (1312); see Ethé, *Bodleian Catalogue*, col. 552, no. 750 (1). Foll. 1-71 are a modern supply, and foll. 225-8 are a less modern supply.

Undated and unsigned; c. 1325.

Folios, 228; 15.8 × 12.2 cm.; 17 lines in 2 columns.

Fine old scholar's *Naskh*.

308

SAYINGS OF 'ALĪ

DATED 729-30 (1329)

A fine manuscript containing five separate works, as follows:

(1) *Durrat al-Ma'ālī fī Tarjamat al-La'ālī*, Persian metrical paraphrases, by Abū 'l-Maḥāsīn Muḥammad ibn Sa'd ibn Muḥammad al-Nakhjuvānī, called Ibn al-Sāvajī, of the *Naṣr al-La'ālī*, a well-known collection of proverbs attributed to the caliph 'Alī ibn Abī Ṭālib, for which see Brockelmann, Suppl. i, 75; foll. 1-47. This unique copy in the author's autograph is dated, at Isfahan, 5 Rabī' II 729 (6 February 1329).

(2) *Mī'ah Kalimah*, a hundred sayings attributed to 'Alī, with the Persian metrical paraphrases of Rashīd al-Dīn Vaṭvāṭ, for which see Brockelmann, Suppl. i, 75; foll. 48-79. This part is dated end of Ramaḥān 729 (July 1329).

(3) Sayings of 'Alī illustrated with quotations from Firdausī and with moral apothegms assigned to Buzurgmihr, Luqmān, Aristotle, &c., by Abū 'l-Faḥl Yūsuf ibn 'Alī al-Mustaufī, apparently unique; foll. 80-109. This part is dated 29 Zū 'l-Qa'dah 729 (24 September 1329).

(4) *Vaṣīyyah*, a testament attributed to 'Alī, for which see Brockelmann, Suppl. i, 75, with a Persian metrical paraphrase by Ibn al-Sāvajī; foll. 110-16. This part, in the author's autograph, is dated, at Isfahan, 729 (1329).

(5) *Sharḥ i 'Ahd-nāmah*, a Persian translation, by al-Ḥusain ibn Muḥammad ibn Abī 'l-Riḏā al-Ḥusainī al-'Alavī, of a letter said to have been written by 'Alī to Mālik ibn

SAYINGS OF 'ALĪ

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al-Ashtar, for which see Brockelmann, Suppl. i. 75, apparently unique; foll. 117-48. This part is dated 5 Rabi' II 730 (27 December 1329).

Copyist: Abū 'l-Maḥāsin Muḥammad ibn Sa'd ibn Muḥammad al-Nakhjuvānī, called Ibn al-Sāvajī.

Dated: 729-30 (1329).

Folios, 148; 22.5 × 14.7 cm.; 15 lines.

Fine calligraphic *Naskh*.

309

ANTHOLOGY

EARLY 14TH CENTURY

An anthology of prose and poetry, including extracts from the writings of Fakhr al-Dīn Rāzī, Kamāl al-Dīn Ismā'īl, and others living in the 12th and 13th centuries. The manuscript is defective at both ends, and is bound up in much confusion.

Undated and unsigned; early 14th century.

Folios, 130; 26.4 × 17 cm.; 19 lines.

Excellent old scholar's *Naskh*.

310

TARJAMAH I TAFSĪR I ṬABARĪ

DATED 735 (1335)

A fine old copy of the ancient abridgement, made in 352 (963), of Ṭabarī's commentary on the Qur'ān; see C. A. Storey, *Persian Literature*, p. 2.

Unsigned.

Dated: 20 Zū 'l-Ḥijjah 735 (11 August 1335).

Folios, 345; 24.5 × 17 cm.; 19 lines.

Good scholar's *Naskh*.

311

KIFĀYAT AL-ṬIBB

DATED 735 (1335)

A comprehensive treatise on medicine by Kamāl al-Dīn Abū 'l-Faẓl Ḥubaish ibn Muḥammad ibn Ibrāhīm ibn Ḥubaish al-Ghaznavī al-Tiflisī, who flourished about the year 600 (1203) and wrote a number of medical works in Arabic; see Brockelmann, Suppl. i. 893, and cp. Rieu, *British Museum Catalogue*, p. 852.

Copyist: Mūsā ibn Yūsuf al-Kamākhī.

Dated: 27 Jumādā I 735 (23 January 1335), at the Khānqāh of Baktamir, Cairo.

Folios, 200; 32.8 × 23.3 cm.; 31 lines.

Old scholar's *Naskh*.

312

MAḤĀSIN I IṢFAHĀN

MID-14TH CENTURY

An old copy of the Persian translation by Ḥusain ibn Muḥammad ibn Abī 'l-Riḏā al-Ḥusaini al-'Alavī, made about 729 (1329), of al-Māfarrukhī's Arabic monograph on Isfahan; see Storey, p. 349, no. 455. This copy is defective at both ends.

Undated and unsigned; mid-14th century.

Folios, 155; 24.7 × 17.2 cm.; 15 lines.

Clear scholar's *Ta'liq*.

313

SHARḤ I FUṢŪṢ AL-ḤIKAM

CIRCA 1380

The first volume of a commentary, made in 744 (1344) by Rukn al-Dīn Shīrāzī, on the *Fuṣūṣ al-Ḥikam*, the well-known theosophical treatise by Muḥyī al-Dīn ibn 'Arabī: see Brockelmann, Suppl. i. 793.

Undated and unsigned, but see next entry.

Folios, 174; 31.9 × 24.3 cm.; 25 lines.

Excellent scholar's *Naskh*.

314

SHARḤ I FUṢŪṢ AL-ḤIKAM

DATED 781 (1379)

The second and concluding volume of Rukn al-Dīn Shīrāzī's commentary on Ibn 'Arabī's *Fuṣūṣ al-Ḥikam*, being the completion of the foregoing manuscript.

Unsigned.

Dated: Friday, 22 Rabi' I 781 (8 July 1379).

Folios, 172; 31.5 × 24.1 cm.; 25 lines.

Excellent scholar's *Naskh*.